

Comadreja78

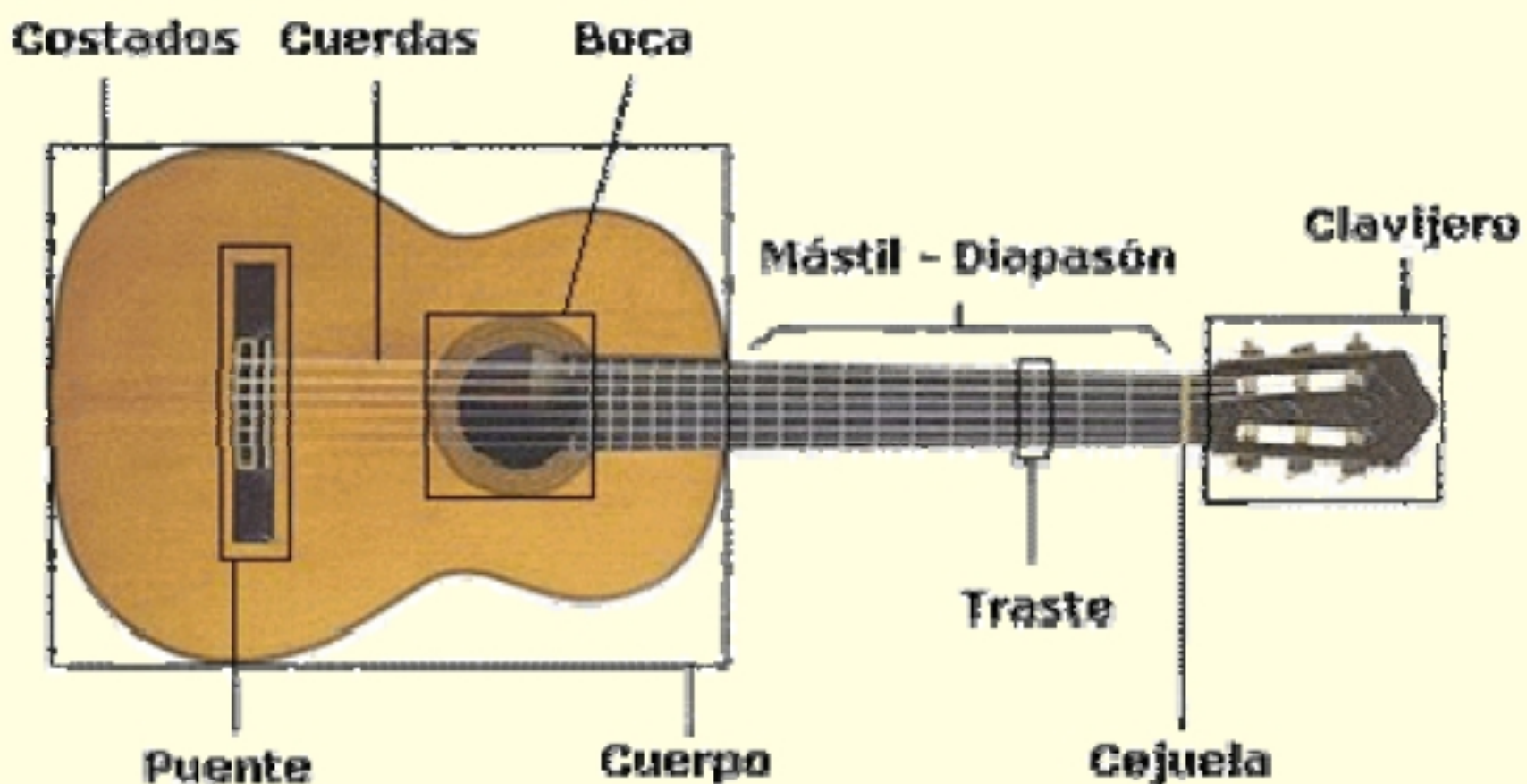
MATERIAL DE TRABAJO



MÉTODO DE GUITARRA

MANUEL AYALA LOZANO

LA GUITARRA Y SUS PARTES





POSICIÓN DE LA GUITARRA



NO NECESITA NINGÚN NOCIÓN DE SOLFEO

La tablatura permite a los que no saben nada (o poco) de Solfeo ni conocen la posición de las notas sobre el instrumento, aprender a pesar de todo a tocar la guitarra. La tablatura o hexagrama está representada por seis líneas (una por cada cuerda) y tiene siempre la indicación TAB al principio. En este método, la encontrará siempre colocada bajo del pentagrama del Solfeo. Sitúe, ayudándose de la figura I, la ubicación de las cuerdas graves y agudas, así como el nombre de cada una de las cuerdas (que se numeran también de 1 a 6 yendo del agudo al grave).

FIGURA I

The diagram illustrates the correspondence between musical notes and guitar strings. It features two staves: a musical staff (Solfeo) and a tablature staff (TAB). The musical staff shows notes for 'Figura I' (F, C, G, C, G) on strings 1 through 5. The tablature staff shows fret numbers for the same notes: 1 for F (string 1), 3 for C (string 2), 2 for G (string 3), 3 for C (string 4), and 2 for G (string 5). The sixth string (string 6) is labeled 'Mi' and is the lowest note shown. Arrows indicate the range from 'agudos' (treble) to 'graves' (bass). The strings are numbered 1 to 6 from top to bottom.

String	Notes (Solfeo)	Fret Numbers (TAB)
cuerda nº 1	Figura I (F)	1
cuerda nº 2	Figura I (C)	3
cuerda nº 3	Figura I (G)	2
cuerda nº 4	Figura I (C)	3
cuerda nº 5	Figura I (G)	2
cuerda nº 6	Mi	

Su principio es simple y permite aprender rápidamente a tocar piezas sin la ayuda del Solfeo. En efecto **cada cifra indica el traste y la cuerda donde deben colocarse (pisar) los dedos de la mano izquierda** para producir las notas deseadas. Para emitir el sonido es necesario tocar la(s) cuerda(s) con su mano derecha con una púa (uñeta) o con los dedos. La digitación de ambas manos se indica por encima y por abajo del pentagrama de Solfeo. Ver figura II.

FIGURA II

MANO IZQUIERDA: Estas cifras indican el dedo que debe pisar el traste (aquí 1 para el índice). Atención, un cero indica que la mano derecha no toca.

MANO DERECHA: Indicaciones de toque con:
 1) una púa
 2) los dedos

RITMO: Indicado solamente sobre el pentagrama de solfeo para no sobrecargar el esquema.

Pentagrama de Solfeo

Tablatura

NOTA(S) A TOCAR: Las cifras sobre la tablatura indican el traste donde debe pisar con el dedo (aquí el 2do traste). Atención, un cero indica que la mano izquierda no toca.

USTED ES UN PRINCIPIANTE, PERO YA CONOCE EL SOLFEO

Es evidente que se le invita a leer la música directamente sobre el pentagrama, aunque la tablatura pueda, inicialmente, ayudarlo a encontrar la digitación y la ubicación de las notas sobre el mástil de la guitarra.

Tenga su guitarra al leer estos conceptos con el fin de comprobar con ella que comprende bien lo que se le dice. No dude en volver de nuevo sobre este capítulo a lo largo de su aprendizaje para controlar su posición sobre el instrumento.

MANTENIMIENTO DEL INSTRUMENTO

La guitarra se apoya sobre la pierna derecha, lo más cerca posible del cuerpo, la caja del instrumento en posición recta, el mástil al horizontal. La estabilidad del instrumento está garantizada por el brazo derecho que se apoya (al nivel del bíceps) sobre el instrumento. Si desea ver la posición de sus dedos de la mano izquierda sobre los trastes (la parte del mástil dónde se toca) es necesario hacer el esfuerzo de inclinarse hacia delante pero sobre todo no se debe cambiar la posición del instrumento. Si toca de pie (con una guitarra eléctrica por ejemplo) usted debe evitar llevar el instrumento demasiado bajo. El mástil debe inclinarse ligeramente hacia arriba (ver la figura I a continuación).

continuación).



ADVERTENCIA: Controle frecuentemente su posición, sobre todo en los primeros tiempos, ya que los defectos se adquieren muy rápidamente, pero se corrigen con dificultad.

LA MANO IZQUIERDA

Las uñas de esta mano deben ser muy cortas. **Unas uñas demasiado largas impiden presionar correctamente las cuerdas contra el traste.** En el momento de sus primeros estudios es posible que tenga un poco mal a la yema de los dedos, **es normal**. A fuerza de practicar éstos formarán un poco de callo y perderán esta indeseable sensibilidad.

En las partituras la digitación de la mano izquierda será señalada así:

- el índice = 1,
- el medio = 2,
- el anular = 3,
- el meñique = 4 (ver las figuras I y II a continuación).

Observaciones: un 0 indica que la mano izquierda no toca (cuerda al aire); no se utiliza el pulgar.



Esta cuerda no es tocada por la mano izquierda

El meñique pisa esta nota
El medio pisa esta nota
El índice pisa esta nota
El medio pisa esta nota

FIGURA II

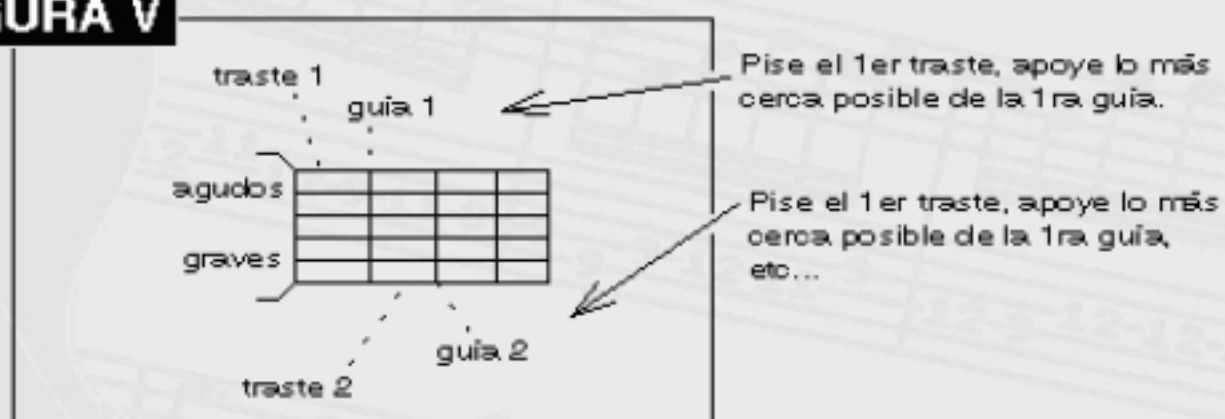


El pulgar debe siempre colocarse como en la figura III a continuación. Los otros dedos se doblan encima de las cuerdas: se dice que están "en martillo" (ver la figura IV más bajo en esta página).



ATENCIÓN/IMPORTANTE: Para obtener un sonido claro y preciso, es necesario apoyar el (los) dedo(s) lo más cerca posible de la guía (ver la figura V a continuación).

FIGURA V

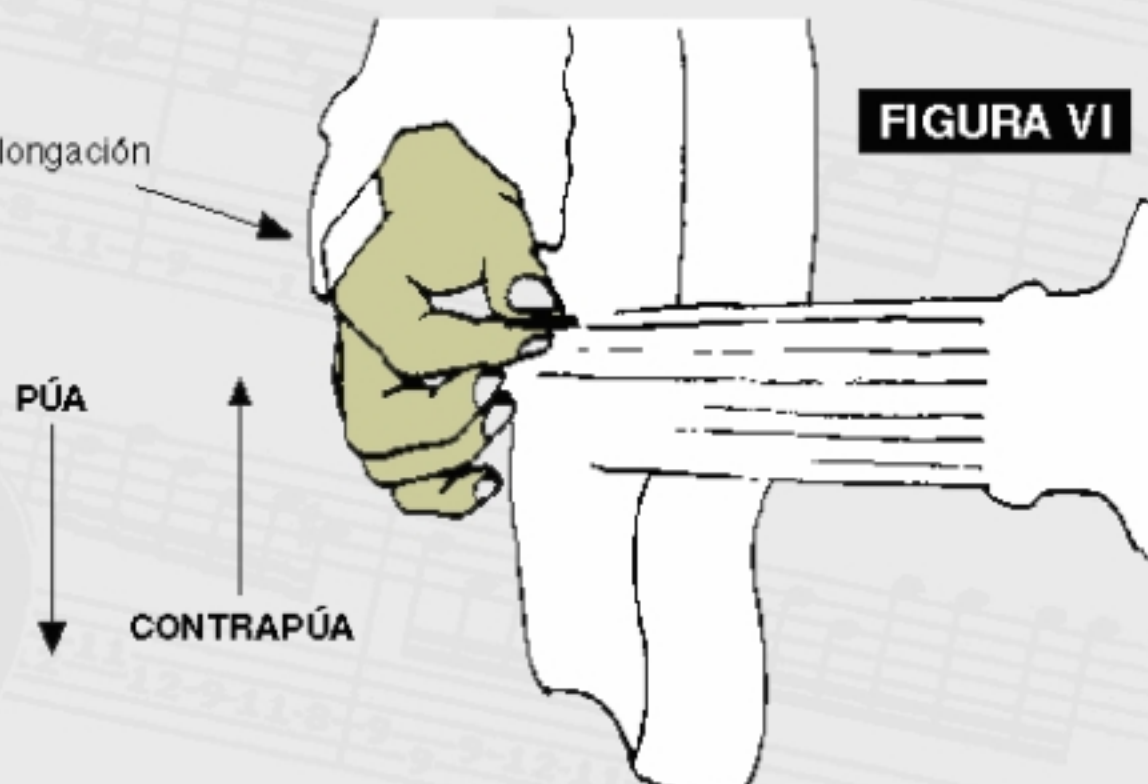


Elija más bien una púa de espesor y de tamaño intermedios. Como no son todas hechas del mismo material, les aconsejo adquirir varios para ver cuál le conviene más. La elección de una púa es muy importante ya que condiciona su tocar, así como la calidad del sonido que va a producir con su instrumento.

La púa se sujeta entre el pulgar y el índice de la mano derecha (ver la figura VI más bajo en esta página). Hay dos movimientos posibles:

1. La púa (mover la púa hacia abajo a la hora de tocar la cuerda. **Será señalado por "^" sobre la tablatura**).
2. La contrapúa (mover la púa hacia arriba a la hora de tocar la cuerda. **Será señalado por "v" sobre la tablatura**).

BUENA POSICIÓN:
la muñeca en la prolongación
del antebrazo



Los movimientos de la muñeca y del antebrazo deben ser flexibles. Ver las buenas y malas posiciones sobre las figuras VI y VII.

POSICIÓN QUE DEBE EVITAR:
que la muñeca esté doblada



FIGURA VII

Debe tocar la(s) cuerda(s) perpendicularmente con la ayuda de la parte más puntiaguda de la púa (ver la figura VIII).

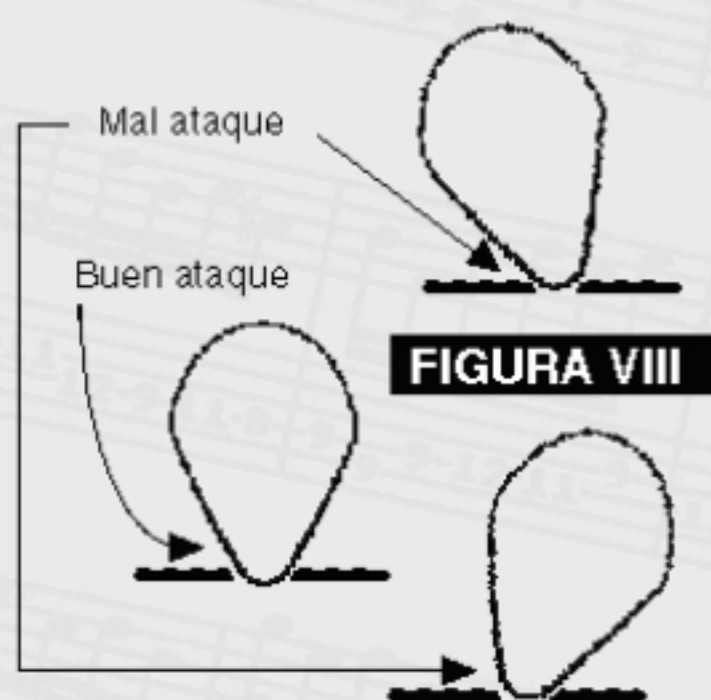


FIGURA VIII

Como afinar la Guitarra

Antes de empezar a tocar su guitarra, debe imperativamente afinarla, ya que es imposible tocar correctamente un instrumento desafinado. Por otra parte, no dude en comprobar el tono de su guitarra si, en algún momento, lo que toca le parece extraño.

NECESIDAD DE LA AFINACIÓN - MÉTODOS

La afinación de la guitarra es sumamente importante. Es bastante deprimente tocar una guitarra desafinada, ya que en este caso incluso las más bonitas piezas resultan desagradables. Por el contrario es un verdadero placer tocar un instrumento bien afinado. Hay varias maneras de conseguir el tono de la guitarra, abordaremos cuatro.

CON UN AFINADOR ELECTRÓNICO

Para un principiante es de lejos el mejor método, ya que los dos otros piden un poco de práctica. Por tanto es el que les recomiendo, además porque un afinador es bastante barato... Sobre el aparato elija la cuerda que desea afinar (tenga en cuenta que algunos aparatos hacen la selección ellos mismos) y comprueba sobre el monitor si la nota es demasiado baja (aguja hacia la izquierda) o demasiado alta (aguja hacia la derecha). El tono perfecto se consigue cuando la aguja del monitor se estabiliza en el medio, sobre el cero (ver la figura I).

FIGURA I



CON UN DIAPASÓN

Afine la cuerda de LA ayudándose del diapasón, luego consiga el tono de las otras cuerdas comparándolas de dos en dos como se indica sobre la figura II.

FIGURA II ① afinar el LA con el diapasón





Observación: puede tener el diapasón entre sus dientes, luego dar un golpecito en un extremo en el lugar indicado por la flecha. ¡El hueso de las mandíbulas transmitirá la vibración a sus orejas y oirá el sonido en su cabeza!

CON UN TELÉFONO

Descuelgue su teléfono. Ayudándose de la tonalidad emitida consiga el tono del LA, luego afine las otras cuerdas comparándolas de dos en dos como se indica en la figura III.

FIGURA III



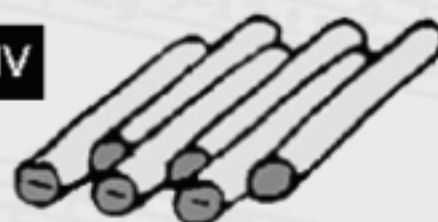
CON EL AFINADOR INTEGRADO EN EL MÉTODO

Púlse sobre el icono en forma de diapasón para activar el afinador. En la ventana que aparece, presione el nombre de la cuerda cuyo tono desea conseguir. Cuando termine vuelva a cerrar simplemente la ventana del afinador.

LO QUE NO HAY QUE HACER

Existe un utensilio que debe evitar cueste lo que cueste. Es el afinador representado sobre la figura IV. No es fiable y no permite afinar correctamente. A descartar.

FIGURA IV



La técnica de la ejecución con los dedos de la mano derecha da una sonoridad más suave y permite encadenar rápidamente acordes con la ayuda de arpeggios. A un nivel superior permitirá tocar una melodía y hacer los graves simultáneamente (ver el volumen II de este método).

El ejercicio nº 1 es muy simple. Para comprender y asimilar lo que está haciendo, **la mano izquierda no tocará por el momento**. Basta con pulsar separadamente las cuerdas al aire de MI grave, luego la de SOL, de SI y de MI aguda. Respete la digitación indicada para cada cuerda. Toque regularmente y al compás. **EVITE HACER DURAR LA ÚLTIMA NOTA MUCHO MÁS TIEMPO QUE LAS OTRAS** (es el error más frecuente en los principiantes).

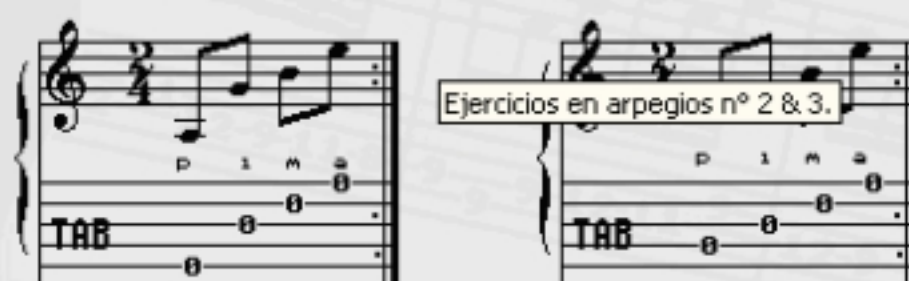
EJERCICIO EN ARPEGIOS N° 1



OBSERVACIÓN: Es posible que tocar con el pulgar, el índice, el medio y el anular de la mano derecha le parezca más fácil o al contrario más difícil que tocar con una púa. *Es normal, algunos individuos presentan disposiciones para una o otra técnica.*

Ejercicios en arpeggios nº 2 y 3: el arpeggio es idéntico excepto que el pulgar de la mano derecha toca sobre la segunda grave (la cuerda de LA) o sobre la tercera (la cuerda de RE). Las consignas para tocar son idénticas a las del ejercicio nº 1.

EJERCICIOS EN ARPEGIOS N° 2 & 3



Los ejercicios en arpeggios nº 4, 5 y 6 se tocan solamente con tres dedos (pulgar, índice y medio de la mano derecha), la mano izquierda no interviene todavía. Ninguna dificultad. *Son la preparación al "Anatole" en arpeggios de la página siguiente.*

EJERCICIO N° 4



EJERCICIOS EN ARPEGIOS N° 5 & 6



El pulgar toca las cuerdas de arriba a abajo, mientras que el índice, el medio y el anular tocan hacia arriba (ver las figuras IX y X).

Cuando no es su turno de tocar los otros dedos no deben estar en contacto con las cuerdas

DIRECCIÓN DE ATAQUE DEL PULGAR

FIGURA IX

Cuando no es su turno de tocar el pulgar no debe estar en contacto con las cuerdas

DIRECCIÓN DE ATAQUE DE LOS OTROS DEDOS

FIGURA X



Observe que, al igual que en el ataque con una púa, la muñeca no debe doblarse. ¡Por otra parte, cuando un dedo no toca no debe estar en contacto ni con las cuerdas ni con el instrumento!

Sobre las partituras/tablaturas, la digitación de la mano derecha cuando no se utiliza una púa se indica así:

- el pulgar = p,
- el índice = i,
- el medio = m,
- el anular = a.
- el meñique no se utiliza. Ver las figuras XI y XII.



A large, stylized illustration of a guitar in the background, rendered in shades of green and yellow. It is surrounded by six smaller, colorful guitars in orange, yellow, and green, arranged in a circular pattern around the central text.

NIVEL INICIAL 1º Y 2º GRADO PRIMARIA

	1	2	3	4	5	6	7	8	9	10	11	12
MI	FA	FA#	SOL	SOL#	LA	LA#	SI	DO	DO#	RE	RE#	MI
SI	DO	DO#	RE	RE#	MI	FA	FA#	SOL	SOL#	LA	LA#	SI
SOL	SOL#	LA	LA#	SI	DO	DO#	RE	RE#	MI	FA	FA#	SOL
RE	RE#	MI	FA	FA#	SOL	SOL#	LA	LA#	SI	DO	DO#	RE
LA	LA#	SI	DO	DO#	RE	RE#	MI	FA	FA#	SOL	SOL#	LA
MI	FA	FA#	SOL	SOL#	LA	LA#	SI	DO	DO#	RE	RE#	MI

NOTAS DE LA GUITARRA

ESCALA NATURAL DE LAS NOTAS MUSICALES

1

mi fa sol la si do re mi fa sol la si do

0 1 3 0 2 3 0 2 3 0 2 0 1 3 0 1 3 5 7 8

6

re mi re do si la sol fa mi re do si la sol fa mi

10 12 10 8 7 5 3 1 0 3 1 0 2 0 3 2 0 3 2 0 3 1 0



LA LLUVIA

1

T
A
B

DOÑA ARAÑA

1

T
A
B

EL BARQUITO

1

T
A
B



CON MI MARTILLO

1

First staff: Treble clef, key of D major (F#), 2/4 time. The melody consists of eighth and quarter notes. Second staff: Bass clef, tablature with fret numbers 0, 2, 0, 0, 2, 2, 0, 0, 0, 0, 2, 0, 0, 2, 2, 0.



DIN DON

1

First staff: Treble clef, key of D minor (F), 2/4 time. The melody consists of eighth and quarter notes. Second staff: Bass clef, tablature with fret numbers 2, 0, 2, 0, 3, 2, 2, 0, 0, 2, 0, 3.

PESCA PESCADOR

1

First staff: Treble clef, key of D minor (F), 2/4 time. The melody consists of eighth and quarter notes. Second staff: Bass clef, tablature with fret numbers 2, 3, 2, 3, 0, 0, 0, 0, 0, 3, 0, 2, 3, 2, 3, 2, 3, 0, 0, 0, 0, 0, 3, 0, 3.



A JUGAR

1



UN PECECITO

1

A SERRIN A SERRAN

1



SINFONÍA A UN NIÑO

1

0 1 3 0 2 0 2 0 1 0 2 0 0



CUMPLEAÑOS

1

0 0 2 0 1 0 0 0 2 0 3 1 0 0 3 0 1 0 2 1 1 0 1 3 1





1º NIVEL BÁSICO



ESTRELLITA

1

14

Musical notation for the song 'ESTRELLITA'. The first system (measures 1-13) and the second system (measures 14-26) are shown. Each system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melody line and a guitar accompaniment line with fret numbers (0, 1, 2, 3) and a capo sign.



REMEMOS

1

17

Musical notation for the song 'REMEMOS'. The first system (measures 1-16) and the second system (measures 17-32) are shown. Each system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a melody line and a guitar accompaniment line with fret numbers (0, 1, 2, 3) and a capo sign.



LOS POLLITOS

1

Musical notation for the song 'LOS POLLITOS'. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in eighth and quarter notes. Below the staff is a guitar fretboard diagram with six strings and twelve frets, showing the fingerings for each note of the melody.



MARY Y EL CORDERITO

1

Musical notation for the song 'MARY Y EL CORDERITO'. It consists of a single staff in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody is written in eighth and quarter notes. Below the staff is a guitar fretboard diagram with six strings and twelve frets, showing the fingerings for each note of the melody.



CAMPANERO

1

6

T
A
B



LAMUÑECA DE VESTIDO AZUL

1

T
A
B



PIN PON



CUA CUA CUA



CANCIÓN DE CUNA





TODOS LOS PATITOS



TERESA TIENDE LA MESA





POPEYE

1

11

22

ROWN ROWN

1

3

NAVIDAD

1

11

22



NOCHE DE PAZ

1

7

13

19



BAJO DEL PORTON

1

5

The musical notation for 'BAJO DEL PORTON' is presented in two systems. The first system starts at measure 1 and the second at measure 5. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. Below each staff is a guitar fretboard diagram with six lines representing strings. Fingering numbers (0-3) are placed on the strings to indicate finger positions. The first system shows measures 1 through 4, and the second system shows measures 5 through 8.

OH SUSANA

1

6

13

The musical notation for 'OH SUSANA' is presented in three systems. The first system starts at measure 1, the second at measure 6, and the third at measure 13. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. Below each staff is a guitar fretboard diagram with six lines representing strings. Fingering numbers (0-3) are placed on the strings to indicate finger positions. The first system shows measures 1 through 5, the second shows measures 6 through 10, and the third shows measures 13 through 17.

ARROZ CON LECHE

1

11

21

CUMPLEAÑOS

1

6



CUENTO AZUL

VALS

1

G D G D

13

G C G D G

25

C G D G

DC



HIMNO A LA ALEGRÍA

1



8



14



20



manuel ayala



CONDOR PASA

DANIEL A. ROBLES

1

11

23

36





MINUET FOR ANNA

MINUET

J. S. BACH

MODERATO

1 **G Bm C G Am Em A7**

8 **D7 G Em A7 D7 Am Em**

15 **D7 G G D/F# Em A**

21 **A A A7 D G C G**

28 **D7 D7 D7 D7 G**

ALMA CORAZÓN Y VIDA

VALS

1 **Am** 5 fr. **G** 3 fr. **F** **E**

9 **Dm** **Am** **E** **Am**

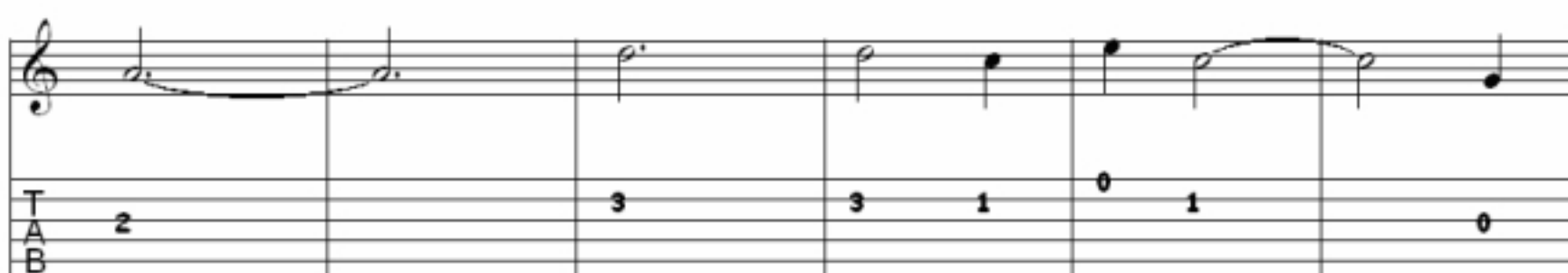
17 **Dm** **Am** **E** **Am** **Am** 5 fr.

27 **G** 3 fr. **F** **E** **Dm** **Am**

36 **E** **Am**

The musical score is written for guitar in 3/4 time. It consists of 36 measures, divided into six systems of six measures each. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. Chords are indicated above the staff, and fingerings are shown below the staff. The piece is a waltz (VALS) and consists of 36 measures. The key signature has one flat (B-flat). The chords are: Am (5 fr.), G (3 fr.), F, E, Dm, Am, E, Am, Am (5 fr.), G (3 fr.), F, E, Dm, Am, E, Am.

CIELITO LINDO *POPULAR MEXICANO*



EL AMOR ES TRISTE
LOVE IS BLUE (BALADA)

The guitar sheet music for "El Amor es Triste" (Love is Blue) is presented in five systems. Each system contains a musical staff with a treble clef and a guitar tablature staff. The first four systems are in D major (two sharps), and the fifth system is in D minor (no sharps or flats). The tablature includes various fret numbers (0, 1, 2, 3, 4) and techniques like bends and slurs. The piece ends with a double bar line in the fifth system.



The image displays a page of guitar tablature for a piece in 4/4 time. The notation consists of a melody on a treble clef staff and three staves of fret numbers (T, A, B) below. The music includes various chords, scales, and a key signature change to two sharps (F# and C#). The tablature is organized into measures, with some measures containing multiple fret numbers for chords or complex figures. The piece concludes with a double bar line and a key signature change to two sharps.

Avax

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LA REINA DE ESPAÑA
VALS



VIRGENES DEL SOL
FOX INCAICO

PRIMO DE ROLDA



The image displays a guitar lesson sheet with six systems of musical notation. Each system consists of a standard musical staff with a treble clef and a key signature of one flat (B-flat), and a corresponding guitar tablature staff below it. The tablature uses numbers 0-5 to indicate fret positions. The systems contain various musical exercises including eighth-note runs, quarter-note patterns, and rests. The first system has four measures, the second and third have five measures each, and the last two have five measures each. The notation includes various musical symbols like beams, slurs, and repeat signs.

First system of the musical score. The treble staff shows a melody in B-flat major. The guitar tablature staff provides fret numbers for each note: 2, 2, 2, 2, 0, 3, 0, 3, 0, 3, 0, 3, 2, 2, 2, 2, 2, 2, 2, 2.

Second system of the musical score. The treble staff continues the melody. The guitar tablature staff provides fret numbers: 5, 1, 3, 0, 1, 3, 0, 2, 3, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 2, 3.

YESTERDAY

BALADA - FOR GUITAR

LENNON Y MC. CARTNEY

Third system of the musical score. The treble staff continues the melody. The guitar tablature staff provides fret numbers: 0, 3, 3, 2, 0, 2, 3, 0, 1, 0, 3, 3, 3, 3, 1, 3, 2, 0, 3, 2, 2, 0, 3, 2, 0, 0.

14

21



NUBE GRIS VALS



FINA ESTAMPA

VALS

1

First system of musical notation for measures 1-6. The treble clef has a key signature of one sharp (F#) and a 3/4 time signature. The guitar part below shows fret numbers: 0 0 2 1 0 3 | 1 2 2 | 1 1 0 2 3 | 0 0 0 | 2 0 2 2 | 0 4 2 0.

7

Second system of musical notation for measures 7-13. The guitar part shows fret numbers: 4 0 4 2 | 0 | 0 0 2 1 0 3 | 1 2 2 | 1 1 0 2 3 | 0 0 0 | 2 0 2 2.

14

Third system of musical notation for measures 14-19. The guitar part shows fret numbers: 0 4 2 0 | 4 0 4 2 | 0 0 3 | 3 3 0 0 | 0 1 2 | 1 1 0 1 0.

20

Fourth system of musical notation for measures 20-25. The guitar part shows fret numbers: 3 3 3 3 | 2 3 2 0 | 2 0 3 0 | 3 1 0 1 | 3 0 3 | 3 3 0 0.

26

Fifth system of musical notation for measures 26-31. The guitar part shows fret numbers: 0 1 2 | 1 1 0 1 0 | 3 3 3 3 | 2 3 2 0 | 2 0 3 0 | 3 1 0 3.

32

Sixth system of musical notation for measures 32-37. The guitar part shows fret numbers: 2 0 | 0 0 0 | 4 | 0 3 | 0 3 0 0 | 1 1 1 3 3 | 0 4 | 0 3.

40

46

53

60



LA CONTAMINANA

VALS

The musical score is written for guitar in 3/4 time. It consists of six systems, each with a musical staff and a corresponding guitar tablature. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as whole, half, quarter, and eighth notes, rests, and slurs. The tablature uses numbers 0-5 to indicate fret positions on the strings.

System 1: Musical staff starts with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The tablature shows a whole rest on the 6th string, followed by a half note on the 2nd fret (2) and a quarter note on the 1st fret (1).

System 2: Musical staff continues with a half note B4, a quarter note A4, and a half note G4. The tablature shows a half note on the 2nd fret (2) and a quarter note on the 1st fret (1).

System 3: Musical staff continues with a half note G4, a quarter note F#4, and a half note E4. The tablature shows a half note on the 1st fret (1) and a quarter note on the 2nd fret (2).

System 4: Musical staff continues with a half note D4, a quarter note C4, and a half note B3. The tablature shows a half note on the 2nd fret (2) and a quarter note on the 1st fret (1).

System 5: Musical staff continues with a half note A3, a quarter note G3, and a half note F#3. The tablature shows a half note on the 1st fret (1) and a quarter note on the 2nd fret (2).

System 6: Musical staff continues with a half note E3, a quarter note D3, and a half note C3. The tablature shows a half note on the 1st fret (1) and a quarter note on the 2nd fret (2).

PÁJARO CHOGÜI

1 **G** **Bm** **Em**

7 **D** **Am** **Am(maj7)**

13 **Am7** **D7** **G** **Am7** **D7**

17 **G** **Bm** **Em** **G7**

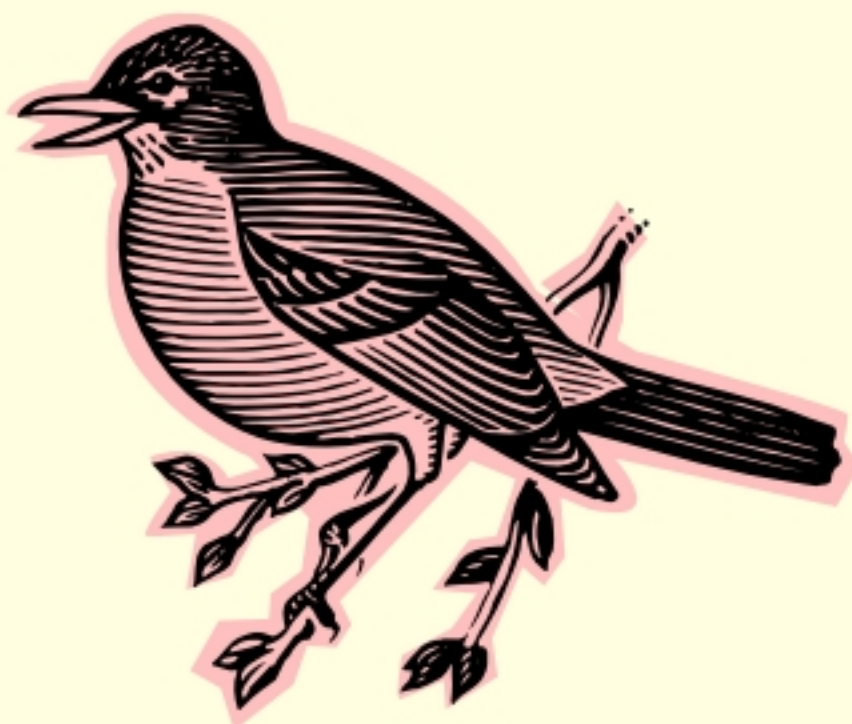
23 **C** **C** **D7** **G** **E7**

29

Am **D7** **G** **G7** **Cm** 3 fr. **D7**

35

G **E7** **Am** **D7** **G**



SANTA LUCIA

POPULAR ITALIANA

VALS

1

F D7/F# C A7 Dm C

9 C G C A7 Dm G C

18 G C A7 Dm G C C7 F

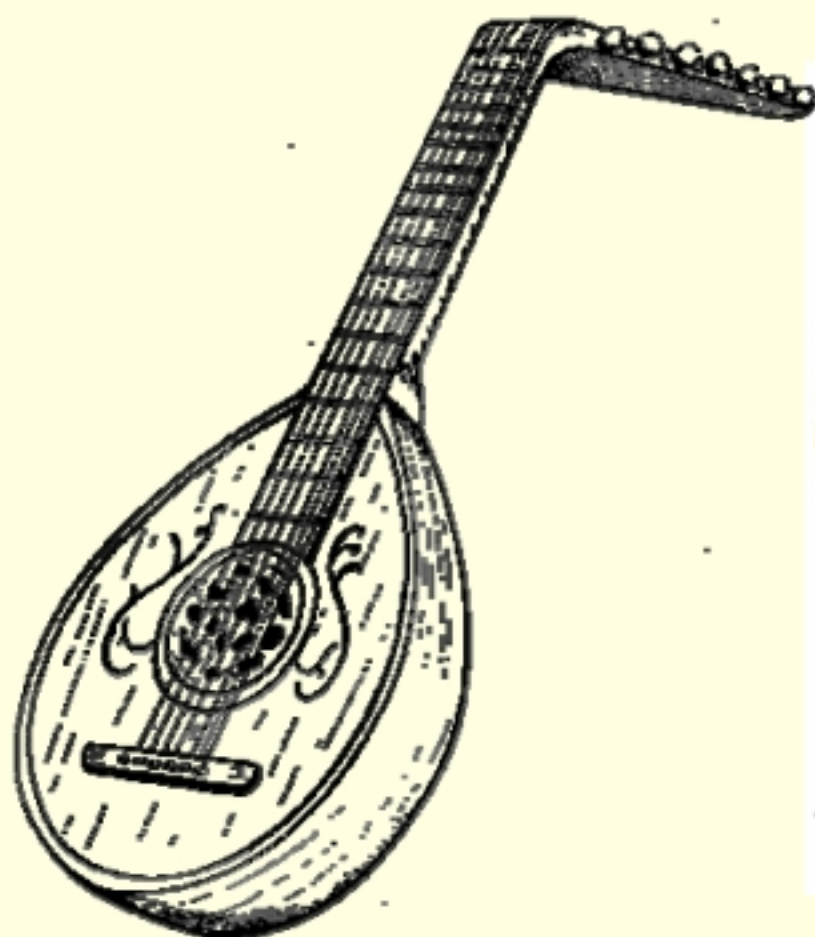


27

D7/F# C A7 Dm G C F D7/F#

36

C A7 Dm G7 C



YO VENDO UNOS OJOS NEGROS *COLECA CHILENA*



LA ORACIÓN DEL LABRIEGO

VALS

FELIPE PINGLO

ALLEGRO

1

First system of musical notation (measures 1-8). The treble clef staff shows a melody in G major (one sharp) and 3/4 time. The guitar staff below shows the corresponding fretting: 2 0 2 0 2 | 0 2 | 3 0 2 0 3 | 3 3 | 2 0 3 2 0 | 3 2 | 0 0 3 2 2 | 4.

9

Second system of musical notation (measures 9-16). The treble clef staff continues the melody. The guitar staff shows fretting: 3 0 2 0 3 | 0 3 | 3 0 2 0 3 | 0 3 | 3 0 2 3 5 | 2 0 3 2 3 | 0 2 | 3.

17

Third system of musical notation (measures 17-21). The treble clef staff shows a key change to F major (two flats) starting at measure 17. The guitar staff shows fretting: 3 3 2 3 0 || 2 2 | 1 0 | 3 1 3 | 2 2 | 1 0 | 3 1 3.

22

Fourth system of musical notation (measures 22-27). The treble clef staff continues in F major. The guitar staff shows fretting: 2 0 0 | 2 3 2 0 | 3 | 3 3 2 3 0 | 2 2 | 1 0 | 3 1 3.

28

Fifth system of musical notation (measures 28-32). The treble clef staff continues the melody. The guitar staff shows fretting: 2 2 | 1 0 | 3 1 3 | 2 0 0 | 2 3 2 0 | 3 | 3 3 2 3 1.

34

39

45



CLARO DE LUNA

VALS

GUITARRA

1

First system of musical notation for measures 1-5. The treble clef staff shows a melody in D major (F# and C#) with a 3/4 time signature. The bass clef staff shows a bass line with fret numbers: 7, 5, 7, 8, 5, 7, 7, 6, 7, 6, 7, 9, 7, 5, 5, 4, 5, 4, 5, 7, 5.

6

Second system of musical notation for measures 6-9. The treble clef staff continues the melody. The bass clef staff shows fret numbers: 3, 3, 2, 3, 2, 3, 5, 3, 2, 5, 7, 7, 6, 5, 7, 5, 7, 8, 5.

10

Third system of musical notation for measures 10-15. The treble clef staff continues the melody. The bass clef staff shows fret numbers: 7, 7, 6, 7, 6, 7, 9, 7, 5, 5, 9, 5, 9, 5, 7, 5, 8, 8, 7, 8, 7, 8, 5, 8, 7, 5, 7, 6.

16

Fourth system of musical notation for measures 16-23. The treble clef staff continues the melody. The bass clef staff shows fret numbers: 7, 6, 7, 7, 5, 10, 7, 9, 6, 7, 5, 7, 6, 7, 9, 7, 5, 8, 7.

24

Fifth system of musical notation for measures 24-31. The treble clef staff continues the melody. The bass clef staff shows fret numbers: 3, 3, 5, 7, 3, 5, 7, 3, 7, 3, 7, 9, 10, 9, 7, 5, 9.

32

5 5 7 9 10 10 12 14 10 12 14 14 11 12 14 12 10 14 12

39

12 14 10 12 14 10 10 10 9 8 6 8 5 6 8 5 6 5

45

7 5 7 7 5 7 7 7 5 7 7 5 7 5 5 7 9 10 10 12 14 10 12 14

52

14 11 12 14 12 10 14 12 12 14 10 12 14 10 10 10 9 8 6

59

8 5 6 8 5 6 5 10 12 14 10 12 14 14 12 10

TACNA

POLCA

1

16

32

48

64

80

Detailed description: The image shows the musical score for the song 'TACNA' in 2/4 time. It consists of five systems of music, each with a vocal line (treble clef) and a guitar line (treble clef). The guitar line includes fret numbers (0-10) and fingerings (1-3). The song is in G major (one sharp) and ends with a double bar line at measure 88.

AMALIA ROSA

The musical score for "AMALIA ROSA" is presented in six systems. Each system contains a melody line in treble clef and a guitar accompaniment line. The guitar line includes fret numbers (0-5) and fingerings (1-3). The melody line includes notes, rests, and phrasing slurs. The score ends with a double bar line.

System 1: Melody: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (half). Guitar: 3 3 3 3 3 3 3 (first six measures), 0 0 0 0 0 0 0 (next six measures), 3 0 2 3 2 0 2 (last six measures).

System 2: Melody: A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (half), E4 (quarter), D4 (quarter), C4 (half). Guitar: 3 0 2 3 2 0 3 (first six measures), 3 3 3 3 1 3 1 (next six measures), 1 0 0 0 0 5 5 (last six measures).

System 3: Melody: D4 (quarter), E4 (quarter), F#4 (quarter), E4-D4 (beamed eighth notes), C4 (half), B3 (quarter), A3 (quarter), G3 (half). Guitar: 3 0 0 0 0 0 3 (first six measures), 1 1 1 1 1 1 1 (next six measures), 1 1 1 1 1 1 1 (last six measures).

System 4: Melody: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (half), E4 (quarter), D4 (quarter), C4 (half). Guitar: 0 0 0 3 0 1 (first six measures), 3 0 2 3 2 0 2 (next six measures), 3 3 3 3 3 0 2 (last six measures).

System 5: Melody: D4 (quarter), E4 (quarter), F#4 (quarter), E4-D4 (beamed eighth notes), C4 (half), B3 (quarter), A3 (quarter), G3 (half). Guitar: 3 0 3 0 3 0 3 (first six measures), 3 0 3 3 3 3 3 (next six measures), 0 0 0 0 0 0 0 (last six measures).

System 6: Melody: A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (half), E4 (quarter), D4 (quarter), C4 (half). Guitar: 3 0 2 3 2 0 3 (first six measures), 3 3 3 3 1 3 1 (next six measures), 1 0 3 1 0 (last six measures).

MI PERÚ *VALS*

MANUEL RAYGADA

The musical score is for a waltz titled "MI PERÚ VALS" by Manuel Raygada. It is written for guitar in 3/4 time and the key of D major (indicated by two sharps). The score consists of six systems of music. Each system includes a treble clef staff for the melody and a guitar-specific staff below it. The guitar staff contains fret numbers (0, 2, 4, 5, 3) and fingerings (T, A, B). The melody is written in the treble staff with various note values and rests.



BOUQUET VALS

FELIPE PINGLO

First system of guitar notation. The treble clef staff shows a melody in D major (two sharps) and 3/4 time. The guitar tablature below has three lines labeled T (Treble), A (Alto), and B (Bajo). The first line contains the following fret numbers: 0 0 0 2 0, 0 3 2 3 2, 3 3 3 0 3, 3 2 1 2 0, 2 2 2 3 2, 2 0 3 0 3.

Second system of guitar notation. The treble clef staff continues the melody. The guitar tablature first line contains: 0 0 0 2 0, 0 2 1 2 2, 0 0 0 2 0, 0 3 2 3 2, 3 3 3 0 3, 3 2 1 2 0.

Third system of guitar notation. The treble clef staff includes a repeat sign with first and second endings. The guitar tablature first line contains: 0 0 0 0 0, 2 2 2 2, 0 2 0, 3 2, 1, 0.

Fourth system of guitar notation. The treble clef staff continues the melody. The guitar tablature first line contains: 3 1, 0 0 1 0, 3 1 0 0, 4 4 4 5 0 3 1, 0.

Fifth system of guitar notation. The treble clef staff continues the melody. The guitar tablature first line contains: 3 1, 0 0 1 0, 3 0 0, 3 0 0, 4 4 4 5 0 3 1, 0.

Sixth system of guitar notation. The treble clef staff continues the melody. The guitar tablature first line contains: 5 5 4, 5 5 4, 5 3 1 5, 4 4 4 5 0 3 1, 0.

D.C. con repetición

LIMEÑA

VALS

1

Li-me-ña que tie - nes al-ma de tra - di - ción, _____ re - pi - ca las cas - ta -

7

ñue - las de tu _____ ta - cón, _____ pa - si - to_a pa - so vas ca - mi - nan - do por la ve -

12

re - da que va_en - to - nan - do co - mo si fue-ra_un bor - dón... com -

17

pa-ses de ma - ri - ne - ra con su ca - jón. _____ Bo - qui - ta de ca - ra - me - lo, cu - tis _____ de



23

se-da, _____ mag-no - lia que se_ha_es - ca - pa-do de la_A - la - me-da... _____

4 2 0 0 4 0 4 0 0 4 0 4 2 0

2

28

— y_en tu son - ri-sa hay un pa - ñue - lo que_e-na - mo - ra - do lle - ga_has-ta_el

0 0 3 0 2 0 0 3 0 2 2 2 0 0 0 2 2

2

32

cie-lo, per-fu-ma-do de jaz-mín, pa-ra bai-lar ma - ri - ne - ra por San Mar -

0 0 2 0 2 3 2 3 0 2 2 0 2 2 0 0 3 0 1

2

38

tín - - - Bo-qui-ta de ca - ra - me-lo, cu-tis _____ de se-da, _____ mag-

2 2 2 1 2 1 2 2 1 2 1 4 2 2

2

44

no - lia que se_ha_es - ca - pa-do de la_A - la - me-da... _____ y_en tu son -

0 0 4 0 4 0 0 4 0 4 2 0 2 0 0 0

2

48

ri-sa hay un pa - ñue - lo que_e-na - mo - ra - do lle - ga_has-ta_el cie-lo,

3 0 2 0 0 3 0 2 2 2 0 0 0 2 2 0 0

2

52

per-fu-ma-do de jaz-mín, pa-ra bai-lar ma - ri - ne - ra por San Mar - tín. -

2 0 2 3 2 3 0 2 2 2 0 2 2 0 0 3 0 1 2

2

ACUARELA CRIOLLA

VALS

1

7

13

19

25

31

Detailed description: The image shows the first system of a guitar score for the piece 'Acuarela Criolla', a waltz. It consists of six systems of music, each with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The guitar part is written on a six-string staff with fret numbers (0-4) indicated below the notes. The systems are numbered 1, 7, 13, 19, 25, and 31. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, rests, and accidentals (sharps and naturals). The piece is in a waltz style, characterized by its 3/4 time signature and the 'Vals' label.

37

43

50

57

63

70

TODOS VUELVEN

GUIARRA

VALS

The sheet music is for a guitar piece titled "Todos Vuelven" in 3/4 time. It consists of six systems of music, each with a treble and bass staff. The piece is marked with a key signature of one sharp (F#) and a tempo of "VALS". The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass staff includes numerous fingering numbers (0-5) and some measures with a "7" indicating a seventh fret. The piece is divided into measures by bar lines, with measure numbers 1, 8, 16, 25, 33, 41, and 50 indicated at the start of their respective systems.

58

66

74

82

The image displays a musical score for guitar, consisting of four systems of music. Each system includes a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a style that suggests a folk or traditional melody. Below each staff is a corresponding fretboard diagram, which uses numbers 0 through 5 to indicate finger positions on the strings. The systems are numbered 58, 66, 74, and 82, likely representing measures or lines of the piece. The notation includes various note values, rests, and articulation marks such as slurs and accents.



AMARRADITOS

VALS

GUITARRA

1

7

15

22

29

36

42

50

57

64

73

80



ÁNSIAS

Vals Peruano

Luis Abelardo Núñez
Arr. M.A.L.

GUITARRA

1

8

15

22

30

38

45

52

59

66

73

80

87

CALLAO

POLKA

PARA DUO DE GUITARRAS

1

1. GUIT 1

3 4 3 1 4 3 3 3 1 3 1 4 3 1 1 1 3 4 3 1 4 3

2. GUIT 2

4 1 4 3 1 0 0 0 3 4 3 1 0 1 1 1 4 1 4 3 1 0

7

1. GUIT 1

3 3 1 3 1 4 3 1 1 1 3 3 1 0 1 0 3 6 3 4 1 4 3 1 4

2. GUIT 2

0 0 3 4 3 1 0 1 1 1 3 3 1 0 1 0 3 6 3 4 1 4 3 1 4

15

1. GUIT 1

1 3 4 3 0 1 1 4 3 8 0 1 4 3 4 1 3 3 1 0 1 3 0 0 3 1 3 4 1

2. GUIT 2

1 3 4 3 0 1 1 4 3 8 0 1 4 4 1 3 4 4 3 1 3 0 0 0 3 3 0 1 3

24

1. GUIT

1

1 4 3 4 | 1 | 6 | 6 6 | 4 3 4 | 3 | 3 | 3 7 | 3 3 1 4

2. GUIT

2

3 1 0 1 | 0 | 3 | 3 3 | 1 3 4 | 3 | 3 3 | 4 4 3 1

34

1. GUIT

1

1 | 3 4 | 1 4 3 4 | 3 | 4 3 1 3 | 1 0 | 3 0 | 0 1

2. GUIT

2

3 | 4 1 | 3 1 0 1 | 4 | 4 3 1 3 | 1 0 | 3 0 | 2 3

43

1. GUIT

1

3 0 1 | 0 1 0 3 | 0 | 1 3 0 | 3 0 3 1 | 3 0 1 3 | 2 3 4 0 | 0 1

2. GUIT

2

0 1 3 | 1 3 3 0 | 1 | 1 1 1 | 0 3 0 3 | 0 0 0 0 | 2 0 0 1 | 2 3



53

1. 3/4
SUI

2. 3/4
SUI

CHABUCA LIMEÑA

VALS

1

1. 3/4

7

1. 3/4

14

1. 3/4

21

1. 3/4

27

34

40

47

53

59

CHINA HEREJE

VALS

The image displays a guitar sheet for the piece 'China Hereje', identified as a 'VALS' (waltz). The music is written in treble and bass staves, with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. The bass staff features extensive fretting numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40) indicating finger positions. The piece is divided into measures, with measure numbers 1, 7, 15, 22, 27, 33, and 40 clearly marked at the beginning of their respective systems.

46

52

58

64

70

A musical score for guitar, measures 46 to 70. The score is written on five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of chords and single notes, with some measures containing fingerings (1, 2, 3, 4) and a 'b' indicating a flat. The score ends with a double bar line at measure 70.



CLARO DE LUNA

VALS

GUITARRA

1

6

10

43

51

59

Detailed description: The image shows a guitar score for the waltz 'Claro de Luna'. It consists of six systems of music, each with a treble clef staff and a bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes measure numbers 1, 6, 10, 43, 51, and 59. The notation includes various musical symbols such as notes, rests, and accidentals. The bass staff contains extensive fingering numbers (1-10) for the left hand. The piece concludes with a double bar line at the end of the sixth system.

DELIA

POLKA

The musical score for 'DELIA' Polka is presented in a system of six staves, each containing a standard musical notation line and a guitar tablature line. The key signature has one flat (B-flat), and the time signature is 2/4. The score is divided into measures, with measure numbers 1, 6, 11, 16, 22, 30, and 38 indicated at the start of their respective staves. The tablature uses numbers 0-5 to represent frets, and includes symbols for natural (n), flat (b), and sharp (#) to indicate specific notes. The piece concludes with a double bar line at the end of the sixth staff.

46

59

70

FLOR DE PASIÓN

VALS - MAZURKA

DÚO DE GUITARRAS

1

PRIMER

SEGUN

9

PRIMA

SEG

Dm Am E7 Am Dm Am E7 Am

E7 Am Dm Am E7 Am E7 Am

17

A A E7 D A E7

PRIMERA

2 2 3 0 0 5 5 7 5 4 4 4 5 4 2 2 2 4 2 0 2 2 3

SEGUNDA

2 2 4 2 2 2 2 4 2 0 0 0 2 0 3 3 3 0 3 2 2 2 0

26

A A7 D D A E7 A

PRIMERA

0 0 3 5 3 2 5 4 2 2 0 2 0 3 3 0 3 2

SEGUNDA

2 2 0 2 0 3 2 0 3 3 2 3 2 0 0 2 0 2

LA IDOLATRIA
VALS

T

A 2 1 2 3 2 2 2 1 2 3 2

B

T

A 2 2 1 2 3 2 2 3 2 2 2 1 0 0 2 3 2

B

The musical score consists of six systems of notation. Each system includes a treble clef staff with a key signature of one flat and a 3/4 time signature. Below each staff are three lines for guitar fretting, labeled T (Tercera), A (Segunda), and B (Primera). The notation includes notes, rests, and various fret numbers (0-4) indicating fingerings. The piece concludes with a double bar line and repeat dots.



LA PALIZADA

VALS CRIOLLO PARA DUO DE GUITARRAS

Alejandro Ayarza "Karamanduka"
Vals de 1900. Trans. M. Ayala

1

1. MIDI 2

E7 A E7

9 9 7 9 10 10 7 7 7 7 10 7 9 9 10 10 9 9 7 9 10 9 7 10 9 7 10 9 7

5 5 5 4 5 7 7 4 4 5 5 4 4 2 4 5 5 2 2 5 5 5 4 5 7 5 4 7 5 4 7 5 4

8

1. MIDI

A F#7 Bm E7

9 10 12 9 10 12 10 9 12 10 9 12 10 9 10 12 14 9 10 9 10 11 12 10 9 10 9 7

5 7 9 5 7 9 7 5 9 7 5 9 7 5 9 7 5 7 9 10 5 7 5 7 5 9 7 5 7 5 4

15

1. MIDI

A A E7 A E7 A

9 7 10 7 10 9 10 6 6 7 6 6 9 9 7 10 9 6 6 7 6 6 9 9 12

5 4 2 4 2 0 2 6 6 7 5 5 5 5 4 7 5 6 6 7 5 5 5 5 9

E7 **B7** **E7**

24

MIDI

10 10 7 10 10 9 7 10 7 7 7 9 7 10 10 9 7

7 10 7 5 5 9 7 5 7 5 9 4 4 4 5 4 5 5 9 7

Am **E7** **Am** **A7** **Dm** **G7** **C**

33

MIDI

12 12 10 13 12 10 8 7 10 8 8 7 10 8 10 7 10 10 9 9 9

8 8 7 10 8 7 5 4 7 5 5 3 6 0 3 3 6 3 5 9 9

E7 **Am** **B7** **E7**

42

MIDI

9 9 7 10 8 7 10 10 10 11 7 7 10 10 9 7 6 6 6

9 9 4 7 5 4 0 5 5 6 7 7 5 5 9 7 2 2 2 0

50

A **E7** **A**

1 MIDI

2

9 9 9 9 9 9 9 9 10 7 10 9 7 5 9 9 9 9 7 5 9 9 9 9 5 9 9 9 9 6 6 6 9

2 2 2 2 2 2 2 2 5 5 5 5 5 5 7 4 7 5 4 2 0 0 0 0 4 2 0 3 3 3 2 0 3 2 2 2 2 4

58

A7 **D** **Dm** **A** **E7** **A** **E7**

1 MIDI

2

9 9 9 9 9 9 9 9 8 8 8 8 8 8 5 10 10 10 10 12 12 12 12 14 12 10 9 9 12 9 12 9 12

2 2 2 2 2 2 2 2 0 0 0 0 0 0 2 3 7 7 7 7 9 9 9 9 10 9 7 5 5 9 5 9 5 9

66

A **E7** **A**

1 MIDI

2

9 9 9 12 9 12 9 9 9 12 9 12 10 12 10 9 7 5 9 9 9 9 7 5 9 7 10 7 5 9 7 9 6 6 6 9

5 5 5 9 5 9 5 5 5 9 5 9 7 9 7 5 4 2 0 0 0 0 4 2 5 3 2 3 5 3 2 2 2 0

HABANERA

The image displays a musical score for the song "The Rose Tree" in 3/4 time. The score is organized into three systems, each containing two MIDI tracks (MIDI 1 and MIDI 2) and a piano accompaniment. The first system covers measures 1-7, the second system covers measures 8-16, and the third system covers measures 17-24. The piano accompaniment is written in treble and bass staves, while the vocal melody is written in a single staff. The score includes various musical notations such as notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is presented in a clean, professional layout with clear notation and a white background.

24

MIDI 1

MIDI 2

MELGAR

VALS

1

Am E7 Am Am Am E7 Am A7 Dm A7

11

Dm Dm F C7 F Dm

19

Am E7 Am E7

34

C7 F G7 C G7 C

41

D C E7 Am E7 Am C

51

G7 C

59

G7 C E7

67

Am E7 Am Dm G

75

G7 C G7 C E7

The image displays a musical score for guitar, consisting of five systems of music. Each system includes a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. Above each staff, chords are indicated with letter names and grid diagrams showing fingerings. Below each staff, a guitar tablature line provides fret numbers for the left hand. The systems are numbered 41, 51, 59, 67, and 75. The chords used are D, C, E7, Am, G7, and Dm. The tablature includes various techniques such as single notes, double notes, and triplets.



NOCHE CRIOLLA

VALS - PERUANO

Nicolás Wetzell

1

8

15

23

31

39

Detailed description: The image shows the guitar score for the piece 'Noche Criolla' by Nicolás Wetzell. It is a Peruvian waltz in 3/4 time, written in D major (two sharps). The score is presented in six systems, each with a treble clef staff and a guitar-specific bass staff. The first system (measures 1-7) starts with a treble clef and a key signature of two sharps. The second system (measures 8-14) continues the melody. The third system (measures 15-22) features a key change to C major (no sharps or flats). The fourth system (measures 23-30) continues in C major. The fifth system (measures 31-38) continues in C major. The sixth system (measures 39-46) continues in C major. The notation includes various guitar techniques such as fingerings, bends, and slurs. The bass staff contains fret numbers and bar lines.

46

54

61



Y SE LLAMA PERÚ

Vals

1
se chan do mis ma res, sem bran do mi tie rra quiero mas a mi pa tria,

5
mi na ción que lu chan do rom pió las ca de nas de laes cla vi tud. Es la tie rra del

10
In ca que el sol i lu mi na por que Dios lo man da yes que Dios a la

14
glo ria le cam bió de nom bre y le pu so PE RU. A te so ran tus pla yas ri que za pes

19
que ra de mar so be ra no, yen la sie rra bra vía la nie ve per pe tua es ban de ra de paz.

25
La mon ta ña en sus ve nas guar da rí el pe tró leo de nues tro ma ña na y la tie rra se

30

rra na_____nos da a ma nos lle nas el a ce ro yel pan._____ Y se lla ma PE RU_____

35

— con P_____ de pa tria,_____ la E del e jem plo, la R de ri fle, la U de la u nión.

41

Yo me lla mo PE RU pues mi ra za pe rua na con la san gre yel al ma pin tó los co

47

lo res de mi pa be llón YO TAM BIEN ME LLA MO PE RU,_____ con P_____ de pa tria,_____

53

— la E del e jem plo, la R de ri fle, la U de la u nión. Yo me lla mo PE RU

59

pues mi ra za pe rua na con la san gre yel al ma pin tó los co lo res de mi pa be llón.

PUENTE DE LOS SUSPIROS

CHABUCA GRANDA

1

7

15

21

28

34

Detailed description: The image displays a guitar score for the piece 'Puente de los Suspiros' by Chabuca Granda. The score is written for guitar in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. It consists of six systems of music, each containing a single staff with a guitar-specific notation (numbers 0-5) below the notes. The first system (measures 1-6) shows a melodic line with eighth and quarter notes. The second system (measures 7-14) continues the melody with some rests and a key change to one sharp (F#) in measure 12. The third system (measures 15-20) features a more active melodic line. The fourth system (measures 21-27) includes a key change to two sharps (F# and C#) in measure 24. The fifth system (measures 28-33) shows a key change to one sharp (F#) in measure 31. The sixth system (measures 34-39) concludes the piece with a final key change to one sharp (F#) in measure 37. The guitar notation below each staff provides fret numbers for the left hand, with 0 representing the open string.

41

3 3 3 3 3 3 3 3 3 0 1 0 1 5 0 5 5 4 5 7 8 7 5 2

48

5 4 3 1 0 3 1 0 1 3 1 0 2 3 5 6 5 3

55

5 0 5 5 3 1 3 0 1 0 3 1 1 3 0 1 5 4 5 0 0 3 1 0 4

62

0 0 3 2 3 2 0 2 0 3 2 0 2 0 3 2 0 2 0 3 2 0 3 0

68

0 2 3 2 3 2 0 4 0 3 2 3 1 0 2 2 3 0 3 2 0 0 0 0 0

75

0 3 3 0 1 0 3 0 2 0 0 2 1 0 2



EJERCICIO PRACTICO

LA ARAÑA

1

8

15

22

29

36

Detailed description: The image shows a guitar exercise titled 'LA ARAÑA' in 4/4 time. It consists of six systems of musical notation, each with a treble clef staff and a six-string guitar staff below it. The guitar staff contains fret numbers for each measure. The exercise is divided into measures 1-7, 8-14, 15-21, 22-28, 29-35, and 36-42. The key signature has one flat (Bb), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and accidentals.

43

50

57

64

71

78

EJERCICIO TÉCNICO

1

5

9

13

17

21

A stylized graphic featuring a black silhouette of a classical guitar. The fretboard is replaced by a black and white piano keyboard. An acoustic guitar body is superimposed on the lower part of the silhouette. The entire graphic is set against a light purple circular background with a thick black border.

3^a UNIDAD

INTRODUCCIÓN

A LA

GUITARRA

CLÁSICA

VALS N° 1

CARULLI

First system of musical notation for 'VALS N° 1' by CARULLI. It consists of a treble clef staff in 3/8 time, a guitar tablature staff (TAB) with fret numbers, and a bass staff (B) with fret numbers. The music is in 3/8 time and features a repeating melodic phrase.

Second system of musical notation for 'VALS N° 1' by CARULLI. It continues the melody from the first system and ends with a 'Fine' marking. The tablature and bass staff continue with corresponding fret numbers.

Third system of musical notation for 'VALS N° 1' by CARULLI. It features a 'D.C. al Fine' marking, indicating a double bar line and a repeat. The tablature and bass staff continue with corresponding fret numbers.

EJERCICIO N°2

CARDOLI

Sheet music for Exercise N°2, Cardoli, in 2/4 time. The piece is written for guitar and includes fingerings (T, A, B) and dynamics (mf, f, p).

First System: Treble clef, 2/4 time. Starts with a key signature of one sharp (F#). The first measure is marked *mf*. The guitar part shows fingerings: T (1, 0, 1, 3, 3), A (0, 0), B (3). The second measure has fingerings: T (1, 0, 1, 1, 0, 1), A (0, 0), B (3). The third measure has fingerings: T (0, 1, 0, 1, 0, 1), A (0, 0), B (3). The fourth measure has fingerings: T (0, 0, 3, 0, 3), A (0, 0), B (3). The fifth measure has fingerings: T (0, 0, 3, 3), A (0, 0), B (3).

Second System: Treble clef, 2/4 time. The first measure has fingerings: T (1, 0, 1, 1, 0, 1), A (0, 0), B (3). The second measure has fingerings: T (3, 0, 1, 2), A (0, 0), B (3). The third measure is marked *f* and has fingerings: T (0, 0, 0), A (0, 0), B (3). The fourth measure is marked *mf* and has fingerings: T (0, 0, 1, 0, 0, 1, 0), A (0, 0, 0, 0, 0, 0), B (3). The fifth measure has fingerings: T (0, 1, 0, 1, 0, 1), A (0, 0, 0, 0, 0, 0), B (3).

Third System: Treble clef, 2/4 time. The first measure has fingerings: T (0, 0, 0, 0, 0, 0), A (3, 0, 0, 3, 0, 0), B (3). The second measure has fingerings: T (0, 1, 0, 0, 1, 0), A (2, 0, 0, 0, 0, 0), B (3). The third measure has fingerings: T (0, 0, 1, 0, 0, 1, 0), A (0, 0, 0, 0, 0, 0), B (3). The fourth measure has fingerings: T (0, 1, 0, 1, 0, 1), A (0, 0, 0, 0, 0, 0), B (3). The fifth measure has fingerings: T (0, 3, 0, 0, 0, 0), A (3, 0, 0, 0, 0, 0), B (3).

Fourth System: Treble clef, 2/4 time. The first measure is marked *Fine* and has fingerings: T (1, 0, 1), A (3, 3), B (3). The second measure is marked *p* and has fingerings: T (2, 0, 1, 3), A (0, 0), B (0). The third measure is marked *p* and has fingerings: T (0, 1, 2), A (0, 0), B (0). The fourth measure is marked *p* and has fingerings: T (1, 0, 0), A (0, 0), B (0). The fifth measure is marked *p* and has fingerings: T (3, 1, 0, 1), A (0, 0), B (0).



The image shows two systems of guitar tablature. Each system consists of a musical staff with a treble clef and a key signature of one sharp (F#), and three tablature lines labeled T, A, and B. The first system has 6 measures, and the second system has 6 measures, ending with the instruction "D.C. al Fine".

System 1:

Measure	T	A	B
1	2 0 1 3		0
2	0 1 2		0
3	1 0 0		0
4	2		0 0
5	1 0 0		0
6	3 1 0 1		0

System 2:

Measure	T	A	B
1	1 0 0		0
2	3 1 0 1		3
3	1 3 0		0
4	0 3		3 0
5	1 0		2 0
6	2		0 0



VALS N°4

CARRULLI

Sheet music for Vals N°4 by Carrulli, featuring a treble clef, key signature of one sharp (F#), and 3/8 time signature. The music is presented in four systems, each with a standard musical staff and a corresponding guitar tablature staff (TAB) below it. The tablature uses numbers 0-4 to indicate fret positions. The piece concludes with a double bar line and the word "Fine".

System 1:

Staff: Treble clef, key signature of one sharp (F#), 3/8 time signature. The melody consists of eighth and sixteenth notes.

TAB: 0 0 1 3 0 0 3 0 0 0 1 3 0 1 2 0 3

System 2:

Staff: Treble clef, key signature of one sharp (F#), 3/8 time signature. The melody continues with eighth and sixteenth notes.

TAB: 2 1 3 0 1 2 0 0 2 1 3 0 1 2 0 3

System 3:

Staff: Treble clef, key signature of one sharp (F#), 3/8 time signature. The melody continues with eighth and sixteenth notes.

TAB: 0 0 0 0 2 0 3 0 0 0 0 0 2 0 0 0

System 4:

Staff: Treble clef, key signature of one sharp (F#), 3/8 time signature. The melody concludes with a double bar line and the word "Fine".

TAB: 4 4 2 0 0 2 0 3 0 0 0 2 0 0 0 2





EJERCICIO N° 5

CAROLI

mf

T A B

0 0 0 1 0 1 0 3 0 3 0 3 0 2 3 3 2 2 0 0 3

3 3 0 0 2 2 2 2 0 0 0 0 3 3 2

T A B

1 2 1 2 0 3 0 0 0 0 3 2 0 3 1 0 0 1 2 3 2

2 2 0 0 0 0 0 0 0 0 3 2 0 3 0 0

T A B

1 2 1 1 2 1 3 0 3 0 0 3 1 2 1 1 2 1 3 0 3 0 0 3

0 3

T A B

0 0 3 1 2 0 3 0 1 0 3 1 2 0 0 2 3

3 3 2 2 0 0 2 2 3 0 0 0 3 0 2 3

Romance (Jeux interdits)

(Classical Guitar)

Arrangement : Narciso Yepes

Anonyme

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains five measures of music, each featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bottom staff is in bass clef and contains five measures of music, each featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The notation includes various fingerings and accents.

The second system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains five measures of music, each featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The bottom staff is in bass clef and contains five measures of music, each featuring a triplet of eighth notes in the right hand and a single eighth note in the left hand. The notation includes various fingerings and accents.

Caprice #5

(Guitar)

Paganini

The musical score for Caprice #5 by Paganini, guitar version, is presented in a standard notation format. It is in 4/4 time and consists of 10 measures. The score is divided into four systems, each containing two measures. The notation includes various musical symbols such as notes, rests, and fingerings, indicating the specific technique and timing for each note. The score is written for guitar, as indicated by the "(Guitar)" label.



Recuerdos De La Alhambra
(Classical Guitar)

Tremolo

Francisco Tarrega

The sheet music for 'Recuerdos De La Alhambra' by Francisco Tarrega is presented in a standard musical notation. It is written for a single guitar, with the right hand playing a continuous tremolo pattern. The left hand plays a series of chords and single notes, with some measures featuring a double bar line and a repeat sign. The music is written in a standard musical notation with a treble clef and a key signature of one flat (B-flat). The notation includes a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Tremolo'. The music is written for a single guitar, with the right hand playing a continuous tremolo pattern. The left hand plays a series of chords and single notes, with some measures featuring a double bar line and a repeat sign.

The image displays a page of guitar tablature, organized into eight systems. Each system consists of two staves: a top staff for fret numbers and a bottom staff for rhythmic notation. The fret numbers are written above the top staff, and the rhythmic notation is written below the bottom staff. The systems are numbered 11, 12, 13, 14, 15, 16, 17, and 18. The tablature includes various fret numbers (0-10) and rhythmic patterns (e.g., eighth notes, quarter notes, half notes, and rests).

The image displays a page of guitar tablature, likely for a guitar method book. It contains ten systems of music, each consisting of a six-string guitar staff with fret numbers (0-6) written above the strings and a corresponding rhythmic notation below. The tablature is written in a style common in Latin American guitar pedagogy, using numbers for frets and letters for accidentals. The page is decorated with a vertical border on the left featuring a repeating geometric pattern in red, blue, and yellow.

The image displays a page of guitar tablature, likely for a song, organized into ten systems. Each system consists of a guitar staff (top) and a bass staff (bottom). The guitar staff shows fret numbers (0-6) and rhythmic notation. The bass staff shows a rhythmic pattern, often represented by a series of eighth or sixteenth notes. The page is decorated with a vertical border on the left side, featuring a repeating geometric pattern in red, blue, and yellow. The tablature includes various musical notations such as notes, rests, and bar lines.



Badinerie

(Guitarra)

JS Bach

Musical notation for the piece 'Badinerie' by JS Bach, arranged for guitar. The notation is presented in six systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). The piece is a short, lively minuet in G major, BWV 1084, from the Notebook for Anna Bach.



Bourree

(Guitar)

J.S. Bach

The image displays a guitar score for J.S. Bach's Bourree in G major, BWV 254. The score is written for guitar and includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The piece consists of 24 measures, divided into four systems of six measures each. The notation includes various guitar-specific techniques such as fret numbers (0-9), accidentals, and a final double bar line with repeat dots.

(MINUET FOR ANNA)

1

7

13

19

25

(Guitare Classique)

Jean-Sébastien Bach

Prélude en Ré mineur (Guitare Classique) - 1







Diagrama de la guitarra:      





Diagrama de la guitarra:   barré 5 avec mi d vide   barré 2 avec mi d vide





Diagrama de la guitarra:  barré 1 avec mi d vide   





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



Diagrama de la guitarra:   barré 5 entier  





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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


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


Diagrama de la guitarra:    

Diagrama de la guitarra:

Ode To Joy (9th)

(HIMNO A LA ALEGRIA)

Beethoven

1

4/4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 2 3 2 3 3 3 3 3 2 3 3 3 2 3 3

2

0 0 1 3 3 1 0 0 0 0 3 0 1 0 1 0 3 0 0 0 3 3 0 0 0

3 2 3 2 2 0 2 0 0 0 0 0 0 2 0 0 0 0 3 3 0 0 0

5

0 0 1 3 3 1 0 0 0 0 3 0 1 0 1 0 3 0 0 3 0 1 1 0 2 0

3 2 3 2 2 0 2 0 0 0 0 0 0 2 0 0 0 0 3 3 3 0 2 0

7


3 3 0 1 3 0 1 0 3 0 1 0 3 0 1 3 1 2 3 0 0 0 1 3 3 1 0 3 0

2 0 2 2 3 2 2 0 2 0 2 0 2 0 2 0 2 3 3 2 2 0 2 0 2 0 3 0

10

1 1 3 0 3 1 1

0 2 0 2 0 3 0 3



Allegro

Carulli

Sheet music for 'Allegro' by Carulli, featuring guitar tablature and standard notation. The music is in 4/4 time and consists of 24 measures, divided into six systems of four measures each. The tablature is written on a six-line staff, and the standard notation is on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is marked 'Allegro'.

Measures 1-4: The first system contains measures 1 through 4. The tablature shows various fret numbers (0, 1, 2, 3, 4) and the standard notation shows a series of eighth and sixteenth notes.

Measures 5-8: The second system contains measures 5 through 8. The tablature continues with fret numbers and the standard notation shows a continuation of the melodic line.

Measures 9-12: The third system contains measures 9 through 12. The tablature includes some triplets and the standard notation shows a more complex rhythmic pattern.

Measures 13-16: The fourth system contains measures 13 through 16. The tablature shows a variety of fret numbers and the standard notation shows a continuation of the melodic line.

Measures 17-20: The fifth system contains measures 17 through 20. The tablature includes some triplets and the standard notation shows a more complex rhythmic pattern.

Measures 21-24: The sixth system contains measures 21 through 24. The tablature shows a variety of fret numbers and the standard notation shows a continuation of the melodic line, ending with a double bar line.

(Classic Guitar)

1 2 0 1 3 4 1 1 3 3 1 1 3 3 1 2 1 1 3 3 1 2 0 1 3

6 1 1 3 3 1 1 1 0 3 1 3 1 0 3 1 0 2 1 2 4 0 4 0 1 1 3 3

11 1 2 4 0 4 0 1 1 3 3 1 1 1 0 4 0 4 0 1 1 3 3 1 2 0 1 3

16 1 1 3 3 1 1 1 0 3 1 1 1 3 3 1 0 2 1 1 3 3 1 2 0 1 3

21 1 2 2 0 1 3 1 1 3 3 1 1 1 0 3 1 3 1 0 3 1 0 2 1 2 2 0 2 0 0

27 1 0 1 0 3 0 3 0 0 0 1 1 3 3 1 0 3 3 1 0 3 0 2 0 0 0

Andante (Classic Guitar) - 1

31

1 1 3 3 0 0 1 1 1 0 3 0 1 4 0 0 0 0 0 0

3 3 2 2 3 3 0 0 2 2 3 2 3 4 4 0 3 3 4 4

36

1 1 0 0 1 1 0 0 3 3 0 0 0 0 0 0 1 1 0 0

2 2 4 4 0 0 3 3 2 2 4 4 3 3 4 4 2 2 4 4

41

1 1 0 0 3 3 0 0 1 1 3 3 0 0 0 0 1 1 3 3

0 0 3 3 2 2 0 0 3 3 2 2 3 3 0 0 2 2 0 0

46

3 3 0 0 1 1 3 3 0 0 1 1 3 1 0 3 1

2 2 0 0 3 3 2 2 3 3 0 0 2 0 3 2 3



Aranjuez

Rodrigo

4

4

1

7

12

17

23

A.H. 12, 8, 12 A.H. 12

The Entertainer

(Acoustic Guitar)

[Section A Scott Joplin]

Intro

The musical score for 'The Entertainer' is presented in a two-staff format. The upper staff contains the melody, and the lower staff contains the bass line. The score is written in a clear, legible font, with a yellow background for the main body of the page. The piece is divided into measures, with measure numbers 1 through 20 indicated at the beginning of each system. The score includes an Intro, Section A, and Section B. The notation includes guitar-specific symbols such as fret numbers (0-12), bar lines, and a repeat sign. The piece is in 4/4 time and has a key signature of one sharp (F#).

] [Section C

[Section B

Choros N° 1

(Classic Guitar)

Quasi Andante

Heitor Villa-Lobos

(glissé) Barré II

Barré II

Barré I

Barré II

Barré III

Barré II

Barré II

Barré I

Barré I

Barré I

B III---(p m i a)] p m i a

B III] V

B I] glissé B III---(p m i a)

Barré VIII Barré II Barré II

Barré IV Barré III

Chorus N° 1 (Classic Guitar) - 2

Barre I 4 0 3 1 1 4 0 3 Barre II Barre II

60

75

90

105

120

135

150

165

180

195

210

225

240

255

270

285

300

315

330

345

360

375

390

405

420

435

450

465

480

495

510

525

540

555

570

585

600

615

630

645

660

675

690

705

720

735

750

765

780

795

810

825

840

855

870

885

900

915

930

945

960

975

990

1005

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1035

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1080

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1305

1320

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1470

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1500

1515

1530

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1605

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2985

3000

3015

3030

3045

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3165

3180

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17025

17040

17055

17070

17085

17100

17115

17130

17145

17160

17175

17190

17205

17220

17235

17250

17265

17280

17295

17310

17325

17340

17355

17370

17385

17400

17415

17430

17445

17460

17475

17490

17505

17520

17535

17550

17565

17580

17595

17610

17625

17640

17655

17670

17685

17700

17715

17730

17745

17760

17775

17790

105

9-7-4-0

1 2 4 5 8 4 4 3 0 0 1 2 0 1 0 0-3

7 7 7 7 7 7 7

Barré II

1.º Barré V

Barré III

111

4 4 3 0 0 3 2 0 3 9 8 7 7 5 7 10 7 3 6-5-4

Barré I

4 0 3 1 1 4 0 3 Barré II

117

3 3 4 3 2 1 1 0 2 3 0 3 2 2 3 4 4 7 4 5 8

Barré II

Barré II

123

4 4 3 0 0 1 0 0 1 0 4 0 0 3 4 4 3 0 0 3

0 V

B III

Barré I

129

0 3 0 7 9 0 7 5 7 5 4 5 5 1 1 1 1 1 1 1 1

135

0 0 0 0 0 0 0 0 2 2 5 2 5 4 0 0 0

1 0 2 3 0 2 0 0 0



Berceuse

J Brahms (JF Lalanne)

The image displays a guitar score for the piece 'Berceuse' by Johannes Brahms, arranged by J.F. Lalanne. The score is written for guitar in 3/4 time and consists of 45 measures. The notation includes a treble staff with a melody and a bass staff with a bass line. Fret numbers are indicated above the notes, and the piece concludes with a 'Fin' marking.

Maestoso

Mauro Giuliani

1

7

13

19

Capriccio

(GUITARRA CLASICA)

Mateo Carcassi

The musical score for 'Capriccio' by Mateo Carcassi is presented in a standard musical notation format for classical guitar. It consists of two staves, a treble clef staff and a bass clef staff, with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into measures by vertical bar lines, with measure numbers 1 through 24 indicated at the beginning of each line. The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-3 above or below notes). The piece is characterized by a consistent rhythmic pattern of eighth notes and a complex fingering scheme that challenges the player's technique.

Lagrima

(Guitare)

Francisco TARREGA

Chord diagrams for the first system:

- E
- B7
- G#m
- B7
- C#m
- E7M
- D7M
- G#m
- A6

Chord diagrams for the second system:

- E6
- F#
- C#7add11
- Em
- B7add11
- F#m/5-
- Badd11

Chord diagrams for the third system:

- Em
- B7
- G
- F#m/5-
- B7
- E
- B7
- G#m
- B7

Chord diagrams for the fourth system:

- C#m
- E7M
- D7M
- G#m
- A6
- E6
- F#
- C#7add11

The musical score is written for guitar in 3/4 time, featuring a key signature of one sharp (F#). It consists of four systems of music, each with a guitar tablature line and a standard musical notation line. The score includes various chords and melodic lines, with a final double bar line at the end of the fourth system.

Adelita

(Guitar)

Francisco Tarrega (1852-1909)

The musical score for 'Adelita' is presented in four systems, each with a guitar-specific staff and a standard musical staff. The guitar staff uses a 3/4 time signature and includes various fret numbers (0-12) and fingerings (1-4). The standard staff shows the melody with a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The piece concludes with a final chord in the guitar staff.



Turkish Delight (2)

(MARCHA TURCA)

Open Esus11 : E-A-E-G-B-E

Mozart

The sheet music is presented in five systems, each containing a guitar staff and a vocal staff. The guitar staff uses a simplified notation system with numbers 0-12 for frets and symbols for chords and intervals. The vocal staff uses standard musical notation with a treble clef and a key signature of one sharp (F#). The piece is a march, characterized by its rhythmic patterns and melodic lines.

The sheet music is organized into five systems, each consisting of a treble staff and a bass staff. The music is written in a style that includes many natural harmonics (indicated by 'n' and 'h' above notes) and complex fingering. The key signature has one sharp (F#), and the time signature is 4/4. The page is numbered 131 at the bottom right.

System 1 (Measures 39-44):
 Treble staff: 9-7-5-4 | 2-7-4-0 | 5-9-10-9 | 10-12-10-9 | 10-13-11 | 6-7-4 | 6-8-6 | 11-10-11-13 | 10-9-10-12
 Bass staff: [Fingering and notes for bass staff]

System 2 (Measures 45-50):
 Treble staff: 9-8-9-8-9-10-9 | 10-12-10-9 | 10-13-11 | 5-7-4 | 5-8-5 | 4-5-7-4 | 5-6-4 | 5 | 6-5-3-2 | 4
 Bass staff: [Fingering and notes for bass staff]

System 3 (Measures 51-56):
 Treble staff: 2-4-2-3-5 | 2-4-5 | 5-4-2 | 5-5-3-2 | 4 | 2-4-2-3-5 | 2-4-5 | 6-7-0 | 3-2-4 | 2-4-2-3-5 | 1-4-5
 Bass staff: [Fingering and notes for bass staff]

System 4 (Measures 57-62):
 Treble staff: 5-4-2 | 5-5-3-2 | 4 | 2-0 | 2-0-3 | 0 | 9-10-9 | 12 | 10-12-10-9 | 10-13-11 | 6-7-4 | 6-8-6 | 6
 Bass staff: [Fingering and notes for bass staff]

System 5 (Measures 63-68):
 Treble staff: 11-10-11-13 | 10-9-10-12 | 9-8-9-8-9-10-9 | 11 | 10-9-10-9-10-9-10-9 | 10-9-7 | 10-9-10 | 9 | 10-12 | 10-6-7 | 4 | 2
 Bass staff: [Fingering and notes for bass staff]

Guardame las Vacas

(Guitar)

L. de Harvaez

The sheet music is presented in a standard format for guitar, with a treble clef staff and a bass clef staff. The time signature is 6/4. The melody is written on the treble staff, and the bass line is on the bass staff. Fret numbers are indicated above the notes. The music is divided into measures, with a double bar line at the end of the piece.

Sylvius Leopold WEISS (1684-1750)

FANTAISIE

In E minor

Revised by Jean-François DELCAMP

The image displays a guitar tablature for a piece titled 'FANTAISIE' by Sylvius Leopold WEISS (1684-1750), revised by Jean-François DELCAMP. The piece is in E minor. The notation is presented in four systems, each consisting of a standard musical staff and a corresponding guitar fretboard. The guitar staff uses a treble clef and a key signature of one sharp (F#). The fretboard notation includes numbers 0 through 12, representing fret positions. The piece begins with a treble clef and a key signature of one sharp (F#). The first system shows a treble staff with a treble clef and a key signature of one sharp (F#), and a guitar staff with a treble clef and a key signature of one sharp (F#). The second system shows a treble staff with a treble clef and a key signature of one sharp (F#), and a guitar staff with a treble clef and a key signature of one sharp (F#). The third system shows a treble staff with a treble clef and a key signature of one sharp (F#), and a guitar staff with a treble clef and a key signature of one sharp (F#). The fourth system shows a treble staff with a treble clef and a key signature of one sharp (F#), and a guitar staff with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line.

The sheet music is divided into five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4.

- System 1:** Treble staff has a triplet of eighth notes (F#, A, C) followed by a quarter note (F#), then another triplet (F#, A, C) and a quarter note (F#). Bass staff has a sequence of notes with fingerings: 0, 7, 8, 10, 12, 8, 10, 8, 0, 9, 7, 8, 10, 7, 8, 10, 0, 10, 7, 8, 10, 7, 8, 7, 10, 8, 9, 7, 8, 10, 7, 8.
- System 2:** Treble staff has a triplet of eighth notes (F#, A, C) followed by a quarter note (F#), then another triplet (F#, A, C) and a quarter note (F#). Bass staff has a sequence of notes with fingerings: 8, 10, 7, 8, 8, 7, 0, 0, 7, 7, 5, 3, 0, 4, 0, 5, 0, 4, 0, 7, 0, 4, 0, 8, 0, 0, 8.
- System 3:** Treble staff has a triplet of eighth notes (F#, A, C) followed by a quarter note (F#), then another triplet (F#, A, C) and a quarter note (F#). Bass staff has a sequence of notes with fingerings: 8, 0, 0, 8, 7, 8, 10, 7, 8, 10, 11, 10, 14, 10, 0, 14, 12, 11, 12, 0, 7, 12, 11, 9, 11, 7, 10, 7.
- System 4:** Treble staff has a triplet of eighth notes (F#, A, C) followed by a quarter note (F#), then another triplet (F#, A, C) and a quarter note (F#). Bass staff has a sequence of notes with fingerings: 8, 7, 10, 8, 7, 10, 8, 7, 9, 8, 7, 0, 8, 0, 7, 5, 0, 7, 0, 0, 0, 2, 2, 4, 2, 0, 0, 4, 2, 4.
- System 5:** Treble staff has a sequence of chords: F#m, F#m, F#m, F#m, F#m, F#m, F#m. Bass staff has a sequence of notes with fingerings: 0, 3, 2, 7, 7, 5, 4, 5, 5, 5, 5, 4, 5, 0, 3.



The musical score is divided into five systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The notation includes eighth and quarter notes, rests, and natural harmonics. Fingerings are indicated by numbers 1-4, and the bass staff frequently uses '10' for the natural string. The piece ends with a double bar line and repeat dots.

Matteo CARCASSI (1784-1849)

ETUDE III opus 60

Paris 1851

Revised by Jean-François DELCAMP



The musical score is written for guitar in D major (two sharps) and 8/8 time. It consists of five systems, each with a treble and bass staff. The bass staff is heavily annotated with fretboard numbers (0-12) indicating fingerings for various chords and scales. The treble staff contains a melodic line with slurs and ties. The third system is marked 'C IX' with a slur over the first measure.

System 1:
Treble: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.
Bass: 0, 2, 2, 4, 2, 2, 2, 2, 2, 2, 2, 2.

System 2:
Treble: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.
Bass: 3, 4, 3, 5, 4, 3, 4, 3, 4, 3, 2, 4, 3.

System 3 (C IX):
Treble: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.
Bass: 10, 9, 0, 10, 9, 0, 0, 11, 12, 0, 2, 2, 2, 2, 0, 2, 2, 2, 2, 0, 4, 3, 5, 4, 3, 4, 3, 4, 3.

System 4:
Treble: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.
Bass: 1, 0, 2, 1, 0, 0, 1, 0, 1, 0, 0, 6, 5, 7, 6, 5, 5, 6, 5, 7, 6, 5, 4, 6, 5, 7, 6, 5, 6, 6, 5, 4, 6, 5.

System 5:
Treble: D4 quarter, E4 quarter, F#4 quarter, G4 quarter, A4 quarter, B4 quarter, C5 quarter, D5 quarter.
Bass: 0, 7, 9, 7, 7, 7, 10, 7, 1, 2, 0, 1, 2, 0, 2, 1, 3, 0, 1, 3, 0, 6, 5, 5, 6, 5, 7.

Johann Sebastian BACH (1685-1750)

BOURREE

BWV 996, in E minor

Revised by Jean-François DELCAMP



A musical score for guitar, consisting of four systems of music. Each system has a treble clef staff and a bass clef staff. The treble staff contains the melody with various accidentals (sharps, naturals, flats) and a key signature of one sharp (F#). The bass staff contains the accompaniment with fingerings indicated by numbers 0-4. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The first system has 6 measures, the second has 6 measures, the third has 6 measures, and the fourth has 6 measures. The piece ends with a double bar line and repeat dots in the final measure of the fourth system.

Johann Sebastian BACH (1685-1750)

PRELUDE BWV 846

Das Wohltemperierte Klavier

Revised by Jean-François DELCAMP



The image displays a musical score for the Prelude BWV 846 by Johann Sebastian Bach, adapted for guitar by Jean-François Delcamp. The score is written in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The guitar adaptation uses a standard six-string tuning (E2-A2-D3-G3-B3-E4). Fingerings are indicated by numbers 1-4 on the fingers and 0 for the open string. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. The first system shows the beginning of the piece with a treble staff starting on G4 and a bass staff with a low E2. The second system includes a 'CII' (Capo II) marking above the treble staff and a 'CV' (Capo V) marking above the bass staff, indicating where to place the capo. The third system continues the melody and accompaniment. The fourth system features a key signature change to A major (two sharps) in the treble staff. The fifth and sixth systems conclude the piece with a final cadence. The overall layout is clean and professional, suitable for educational purposes.

The musical score is divided into six systems, each containing a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and fingerings (0-4). The piece is in 3/8 time and features a key signature of one flat. The bass line is particularly intricate, often using triplets and specific fingering patterns to maintain a steady eighth-note accompaniment. The final system ends with a whole note chord in the right hand and a half note in the left hand.

Johann Sebastian BACH (1685-1750)

PRELUDE

BWV 999, in D minor

Revised by Jean-François DELCAMP

The musical score is presented in four systems, each containing two staves (treble and bass). The key signature is one flat (B-flat) and the time signature is 3/4. The score is divided into four measures per system, with a double bar line after the second measure of each system. The bass line is written on a bass clef staff with fingerings indicated by numbers 0-4. The melody is written on the treble staff with slurs and ties.



The image displays a page of guitar sheet music, organized into six systems. Each system consists of a treble clef staff and a bass clef staff. The treble staff is in the key of B-flat major (one flat), and the bass staff is in the key of D-flat major (two flats). The music is characterized by a complex, rhythmic melody in the treble staff, often featuring sixteenth and thirty-second notes. The bass staff contains a bass line with extensive fret numbers (0-11) and some accidentals, indicating a more complex harmonic structure. The systems are separated by vertical bar lines, and the overall layout is clean and professional.

The image displays a musical score for guitar, organized into five systems. Each system consists of two staves. The upper staff is written in treble clef, featuring a key signature of one flat (B-flat) and a 3/8 time signature. The lower staff is in bass clef and contains numerical fretting instructions, or fingerings, for each note. The score is divided into measures by vertical bar lines. The first four systems each contain three measures, while the fifth system contains four measures, concluding with a double bar line and repeat dots. The notation includes various musical symbols such as eighth notes, sixteenth notes, rests, and accidentals (sharps and naturals). The fretting numbers range from 0 to 8, indicating specific fret positions on the guitar strings.

Domenico SCARLATTI (1685-1757)

SONATE K 322

in A major

Revised by Jean-François DELCAMP



Allegro

The musical score is presented in four systems, each consisting of a treble and bass staff. The key signature is A major (two sharps: F# and C#), and the time signature is 8/8. The score includes various musical notations such as eighth and sixteenth notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 on the strings. The guitar adaptation uses natural harmonics (marked with 'n') and specific fretting techniques to replicate the original keyboard sound. The first system is marked 'Allegro'.

The image displays six systems of guitar sheet music. Each system is composed of two staves: a treble staff (top) and a bass staff (bottom). The key signature is D major (two sharps: F# and C#), and the time signature is 2/4. The music is written for guitar, with various techniques indicated by numbers (0-4) and symbols like slurs and triplets. The first system shows a melody starting on D4 and a bass line with a triplet of D2s. The second system continues the melody and bass line. The third system features a triplet of E4s in the melody and a bass line with a triplet of D2s. The fourth system includes a triplet of F#4s in the melody and a bass line with a triplet of E2s. The fifth system shows a triplet of G#4s in the melody and a bass line with a triplet of F#2s. The sixth system concludes the piece with a double bar line and repeat signs.

The image displays six systems of guitar tablature, each consisting of a treble staff and a bass staff. The key signature is G major (one sharp). The tablature includes fret numbers (0-7) and rhythmic notation (quarter, eighth, and sixteenth notes, rests, and bar lines). The systems are as follows:

- System 1:** Treble staff has a series of eighth notes. Bass staff has fret numbers: 5 2 3 0 3 5 3 | 2 5 2 0 5 0 | 2 0 0 0 0 | 2 5 2 3 5 3 | 0 2 0 3 2 0 2.
- System 2:** Treble staff has a series of eighth notes. Bass staff has fret numbers: 1 2 0 1 | 2 1 0 1 | 3 0 2 2 | 2 2 2 2 | 3 6 4 3 6 | 0 3 1 0 2 1.
- System 3:** Treble staff has a series of eighth notes. Bass staff has fret numbers: 2 0 1 | 2 1 0 1 | 2 3 5 1 | 3 3 3 3 | 4 0 8 5 | 0 0 0 0.
- System 4:** Treble staff has a series of eighth notes. Bass staff has fret numbers: 1 3 1 0 7 | 0 8 5 7 4 | 5 0 2 4 5 | 3 2 3 2 0 | 2 5 12 0 3 | 2 0 2 0 2 1.
- System 5:** Treble staff has a series of eighth notes. Bass staff has fret numbers: 0 2 4 5 | 3 2 3 2 0 | 2 5 12 0 3 | 2 0 2 0 2 1 | 2 0 0 | 2 0.
- System 6:** Treble staff has a series of eighth notes. Bass staff has fret numbers: 0 2 4 5 | 3 2 3 2 0 | 2 5 12 0 3 | 2 0 2 0 2 1 | 2 0 0 | 2 0.

Joseph HAYDN (1732-1809)

MENUET

en do majeur

Revised by Jean-François DELCAMP



The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. Fingerings are indicated by numbers 1, 2, and 3. The score concludes with a double bar line and repeat dots.

Ferdinand CARULLI (1770-1841)

5 VALSES

for classical guitar

Revised by Jean-François DELCAMP



Valse N°1

Sheet music for Valse N°1, arranged for classical guitar. The music is written in 3/4 time and consists of six measures. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings (e.g., 1, 2, 3, 0). The piece concludes with a double bar line and the instruction "D.C. al Fine".

Valse N°2

The musical score for 'Valse N°2' is written in 3/8 time and consists of six systems of two staves each (treble and bass). The key signature has one sharp (F#). The notation includes various musical symbols such as eighth notes, quarter notes, and rests, along with guitar-specific instructions like fingerings (1, 2, 3, 4) and natural harmonics (0). The score is divided into sections by double bar lines, with some sections marked 'Fine' and others 'D.C. al Fine'.

Valse N°3

The musical score for "Valse N°3" is written for guitar in 3/4 time. The key signature has two sharps (F# and C#). The melody is in the treble clef, and the bass line is in the bass clef. The piece consists of six systems of two staves each. The first system has five measures. The second system has five measures, with a repeat sign after the third measure. The third system has five measures. The fourth system has five measures, with a double bar line and repeat dots after the second measure. The word "Fine" is written above the first staff and below the second staff in the fourth system. The fifth system has five measures. The sixth system has four measures, with the instruction "D.C. al Fine" written above the first staff and below the second staff.

Valse N°4

The musical score for "Valse N°4" is written for guitar in 2/4 time and the key of F# (one sharp). It consists of five systems of two staves each. The first staff of each system is in treble clef, and the second is in bass clef. The music features a repeating eighth-note melody in the right hand and a bass line in the left hand with various fingerings and triplets. The piece concludes with a double bar line and the word "Fine" written above and below the final measure.

The musical score is written for guitar in G major (one sharp) and 2/8 time. It consists of five systems of music, each with a treble and bass staff. The notation includes various guitar-specific symbols such as natural harmonics (indicated by a 'P' with a horizontal line), fret numbers (0-4), and fingerings (1-4). The piece concludes with a double bar line and the instruction 'D.C. al Fine' on both staves.

Valse N°5

The musical score for "Valse N°5" is presented in five systems. Each system contains two staves: a treble staff for the melody and a bass staff for the bass line. The key signature is one sharp (F#) and the time signature is 3/4. The melody is composed of eighth and sixteenth notes, often beamed together. The bass line features a consistent pattern of eighth notes, frequently using fingerings 0, 2, and 3, and is often slurred across measures. The piece concludes with a double bar line and repeat dots.

Fernando SOR (1778-1839)
ETUDE XIII opus 35
(Segovia n°2)

Revised by Jean-François DELCAMP



The musical score is presented in three systems, each consisting of a treble and bass staff. The treble staff uses a G-clef and a key signature of one flat (B-flat). The bass staff uses an F-clef. The music is written in a style typical of 19th-century guitar notation, with many accidentals and fingerings indicated by numbers 1-4. The first system has four measures, the second has four measures, and the third has four measures. The notation includes various rhythmic values and articulation marks.



The musical score is presented in five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes eighth and sixteenth notes, rests, and fingerings (1, 2, 3). The piece ends with a double bar line and repeat dots.

Fernando SOR (1778-1839)

ETUDE XXII opus 35

Segovia nº5

Revised by Jean-François DELCAMP



Allegretto

The musical score is presented in four systems, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/8. The melody in the treble staff is composed of eighth and sixteenth notes, often beamed together. The bass staff contains fingerings indicated by numbers 0-4. The first system has five measures, the second and third have five measures each, and the fourth has five measures, ending with a double bar line. The piece is marked 'Allegretto'.

The image displays five systems of guitar sheet music. Each system is composed of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The music is written in a continuous, flowing style with various melodic and harmonic patterns. The fret numbers in the bass staff are as follows:

- System 1: 3 4 4 4 2 3, 0 2 3 2 3, 3 4 4 4 3 4, 2 2 3 2 4, 4 2 2 4 2
- System 2: 0 0 2 0 0, 2 0 2 0 0, 3 0 2 3 2, 1 0 2 0 1, 3 0 1 0, 0 1 0 1
- System 3: 3 4 3 2 2, 3 4 4 3 4, 2 3 3 2 3, 0 2 2 0 2, 3 4 4 3 4, 2 3 4 3 2 3
- System 4: 3 4 4 3 4, 0 0 0 1 0, 2 3 2 2, 2 3 3 2 3, 4 6 4 6 4 6
- System 5: 6 5 6 5 6, 7 0 7 0, 3 2 2 3 2, 2 3 3 2 3, 2 2 3 2, 0

Mauro GIULIANI (1781-1829)

ALLEGRETTO opus 30

in A minor

Revised by Jean-François DELCAMP



The musical score is presented in four systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and bar lines. The bass staff is heavily annotated with fingerings, indicated by numbers 0, 1, 2, and 3. The piece concludes with a final double bar line and a repeat sign.

Dionisio AGUADO (1784-1849)

WALZ

in G major

Revised by Jean-François DELCAMP



Francisco TÁRREGA (1852-1909)

LÁGRIMA

Preludio

Revised by Jean-François DELCAMP



Sheet music for Francisco Tárrega's "Lágrima" (Preludio), revised by Jean-François Delcamp. The music is written for guitar in G major (one sharp) and 3/8 time. It consists of four systems of staves, each with a treble and bass staff. The notation includes standard musical symbols (notes, rests, bar lines) and guitar-specific notation (fingerings, accidentals, and dynamic markings like *rit.* and *a tempo*). The piece concludes with a *Fine* marking and a *D.C. al Fine* instruction.

System 1:

Staff 1 (Treble): G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (half).

Staff 2 (Bass): C_3 (quarter), D_3 (quarter), E_3 (quarter), F_3 (quarter), G_3 (quarter), A_2 (quarter), B_2 (quarter), C_3 (quarter), D_3 (quarter), E_3 (quarter), F_3 (half).

System 2:

Staff 1 (Treble): G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (half).

Staff 2 (Bass): C_3 (quarter), D_3 (quarter), E_3 (quarter), F_3 (quarter), G_3 (quarter), A_2 (quarter), B_2 (quarter), C_3 (quarter), D_3 (quarter), E_3 (quarter), F_3 (half).

System 3:

Staff 1 (Treble): G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (half).

Staff 2 (Bass): C_3 (quarter), D_3 (quarter), E_3 (quarter), F_3 (quarter), G_3 (quarter), A_2 (quarter), B_2 (quarter), C_3 (quarter), D_3 (quarter), E_3 (quarter), F_3 (half).

System 4:

Staff 1 (Treble): G_4 (quarter), A_4 (quarter), B_4 (quarter), C_5 (quarter), B_4 (quarter), A_4 (quarter), G_4 (quarter), F_4 (quarter), E_4 (quarter), D_4 (quarter), C_4 (half).

Staff 2 (Bass): C_3 (quarter), D_3 (quarter), E_3 (quarter), F_3 (quarter), G_3 (quarter), A_2 (quarter), B_2 (quarter), C_3 (quarter), D_3 (quarter), E_3 (quarter), F_3 (half).

Francisco TÁRREGA (1852-1909)

¡ADELITA!

Mazurka

Revised by Jean-François DELCAMP



Lento

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'Lento' is above the first measure. The first system has four measures. The second system has four measures, with a 'rit.' marking above the third measure and 'Fine' above the fourth. The third system has three measures, with 'un poco rit' above the third measure. The fourth system starts with 'a tempo' above the first measure, followed by 'molto ten.' above the second measure, 'f' above the third measure, 'p' above the fourth measure, and 'rit.' above the fifth measure. The system ends with 'D.C. al Fine' above the sixth measure. The score includes various musical notations such as notes, rests, and fingerings. The guitar part is written on a six-string staff with a bass clef. The right hand part is written on a five-line staff with a treble clef. The score includes various musical notations such as notes, rests, and fingerings. The guitar part is written on a six-string staff with a bass clef. The right hand part is written on a five-line staff with a treble clef.

Francisco TÁRREGA (1852-1909)

ENDECHA

Preludio

Revised by Jean-François DELCAMP



⑥ -D

The musical score is written for guitar in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff. The first system begins with a circled '6' and a '-D' indicating a barre on the sixth fret. The notation includes various musical symbols such as notes, rests, and accidentals, along with fret numbers (e.g., 10, 8, 9, 7, 5) written below the bass staff. The second system continues the melody with similar notation. The third system introduces more complex fingering and includes a double bar line. The fourth system concludes the piece with a final chord and a double bar line. The score is presented in a clear, professional layout suitable for educational purposes.

Isaac ALBENIZ (1852-1909)

ASTURIAS

nº5, Suite espagnole opus 47

Revised by Jean-François DELCAMP



Allegro

The musical score is written for guitar and consists of four systems. Each system contains a treble staff and a bass staff. The treble staff features a melody with many eighth and sixteenth notes, often beamed together. The bass staff contains a complex accompaniment with many accidentals and fingerings. The tempo is marked 'Allegro' and the dynamics include 'p' (piano). The key signature is one sharp (F#) and the time signature is 3/8.

System 1: Treble staff starts with a treble clef, key signature of one sharp, and 3/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5. The bass staff begins with a bass clef and contains a complex accompaniment with many accidentals and fingerings.

System 2: The melody continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. The bass staff continues with a complex accompaniment.

System 3: The melody continues with eighth notes G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff continues with a complex accompaniment.

System 4: The melody continues with eighth notes G5, F#5, E5, D5, C5, B4, A4, G4. The bass staff continues with a complex accompaniment.

The image shows a page of guitar sheet music, likely for a guitar method book. It contains five systems of music, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 7/8. The music is written in a style that suggests a specific guitar technique, possibly a fingerstyle or a specific strumming pattern. The bass line includes various fret numbers (0, 7, 9, 10) and some triplets. The melody includes accents and slurs. The page is numbered 165 at the bottom right.

The image displays a page of guitar sheet music, likely from a textbook or method book. It contains six systems of music, each consisting of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/8. The music is written in a style that includes many slurs and specific fret numbers (0, 7, 8, 9, 10) in the bass staff, indicating a focus on technique and finger placement. Dynamic markings such as *>*, *f*, *mf*, and *p* are used throughout. The systems are arranged vertically, with each system occupying a separate line of music.

The image displays five systems of guitar sheet music. Each system is written for a single melodic line on a treble clef staff, with a key signature of one sharp (F#) and a 2/8 time signature. The bass clef staff provides fingerings for the left hand. The first system is a continuous eighth-note melody. The second system begins with the tempo marking 'Piu lento' and the dynamic 'p espr. e rubato', followed by a 'rit.' (ritardando) section and then 'a tempo' with 'pp' (pianissimo). The third system includes 'rit.', 'p' (piano), and 'rit.'. The fourth system is marked 'a tempo' and includes 'rit.'. The fifth system is also marked 'a tempo' and includes 'rit.'. The music features various articulations such as accents, slurs, and dynamic markings like 'f' (forte) and 'pp' (pianissimo).

a tempo

a tempo

a tempo
pp

p
rit.
a tempo
plu p

rit.
Lento
p

rall.

Allegro
p
stringendo

ff



4º UNIDAD TONALIDAD



Lección 1

El significado del tono

Bueno, por fin ha llegado el día. Antes de meternos de lleno en el mundo de la guitarra, creo que deberíamos partir de unas ideas concretas y claras sobre música, y que más adelante aplicaremos a la guitarra.

La notación de las notas las haremos en nomenclatura inglesa, que es la que con más frecuencia nos vamos a encontrar -y además es más corta y rápida para escribir-. Al principio puede costar un poco, pero con la costumbre ya veréis... Las equivalencias con nuestras notas son:

Nomenclatura latina	Do	Re	Mi	Fa	Sol	La	Si	Do
Notación inglesa	C	D	E	F	G	A	B	C

Otra idea que conviene tener clara es **los intervalos**. Un intervalo es la distancia existente entre dos notas -medida en tonos y semitonos-. Esto nos ayudara a comprender la formación de acordes, que no es más que la combinación de varios intervalos. La distancia mas pequeña entre dos notas es un semitono -que es la distancia entre E y F y entre B y C-. El resto se separan por un tono. Por lo tanto, dos semitonos equivalen a un tono. En resumen, las distancias en el tono de C son:

C	1 tono	D	1 tono	E	1/2 tono	F	1 tono	G	1 tono	A	1 tono	B	1/2 tono	C
---	-----------	---	-----------	---	-------------	---	-----------	---	-----------	---	-----------	---	-------------	---

Con esta formación de tono- semitono se forman todos los tonos ¿? Sí, para saber que notas entran en un tono hay que escribir todas las notas desde el tono que queremos saber y que entre todas haya la misma proporción que en el tono de C. Por ejemplo -lo mas fácil es verlo-. Queremos saber las notas que componen el tono de G. Primero escribimos todas las notas por orden desde G:

G	A	B	C	D	E	F	G
---	---	---	---	---	---	---	---

Ahora, en segundo lugar, comprobamos si las posiciones entre las notas están en el estándar de tono/semitono. Nos damos cuenta que:

- Entre G y A hay un tono. **OK**.
- Entre A y B hay un tono. **OK**.
- Entre B y C hay medio tono o semitono. **OK** también.
- Entre C y D hay un tono. **OK**
- Entre D y E hay un tono. **OK**
- Entre E y F ¡ajo! Debería haber un tono, pero me sale un semitono. ¿Cómo? ¿Qué hacer? La distancia que esta a un tono de E es F# y no es F, ¡ya lo tenemos!
- Por ultimo, entre F# y G hay un semitono. Ahora si **OK**.

Daros cuenta que si no hubiéramos puesto el F# romperíamos la relación. Ni F estaría a un tono de E, ni entre F y G habría un semitono. El tono de G lo forman por consiguiente:

G	A	B	C	D	E	F#	G
---	---	---	---	---	---	----	---

Ahora **SI**. Es conveniente hacer este ejercicio con todos los tonos para coger agilidad mental. Luego lo podéis comprobar en la tabla que más tarde os haré.

Visto esto, solo recalcar que siempre (de momento) deberéis seguir la siguiente relación para saber que notas comprende un tono determinado:

Nota 1	1 tono	Nota 2	1 tono	Nota 3	1/2 tono	Nota 4	1 tono	Nota 5	1 tono	Nota 6	1 tono	Nota 7	1/2 tono	Nota 8
--------	-----------	--------	-----------	--------	-------------	--------	-----------	--------	-----------	--------	-----------	--------	-------------	--------

Tabla de notas que forman un tono

C	D	E	F	G	A	B	C
D	E	F#	G	A	B	C#	D
E	F#	G#	A	B	C#	D#	E
F	G	A	Bb	C	D	E	F
G	A	B	C	D	E	F#	G
A	B	C#	D	E	F#	G#	A
B	C#	D#	E	F#	G#	A#	B

En fin, espero que os hayan coincidido muchas. Solo una cosa. En el tono de F aparece algo nuevo Bb. Como sabréis, los sostenidos (#) son para subir una nota medio tono, pues los bemoles (b) son para bajarla medio tono. Depende en el tono que esta, a una nota se le puede llamar # o b.

Por ejemplo: En teoría un A# suena igual que un Bb, sin embargo, a esa nota la llamaremos A# si estamos en el tono de B, o la llamaremos Bb si estamos en el tono de F ¿está clarito?

Todo esto esta muy claro si cojeáis la guitarra. En la sexta cuerda -E grave- intentad tocar el tono de E *"solo usando esa cuerda"*. Veréis como el oído os da paso, sin casi pensar, a saber donde están los tonos y donde los semitonos.

En fin, yo creo que ya esta bien de teoría por hoy. Os vuelvo a aconsejar que creéis los tono en una tablita y los comparéis a la que yo os he pasado.



Lección 2

Tres intervalos para una triada

El otro día veíamos algo de **intervalos**. Hoy profundizaremos algo más en esto para poder conseguir formar acordes.

Seguiremos usando como base el tono de C. Recordar:

C	1 tono	D	1 tono	E	1/2 tono	F	1 tono	G	1 tono	A	1 tono	B	1/2 tono	C
---	-----------	---	-----------	---	-------------	---	-----------	---	-----------	---	-----------	---	-------------	---

El otro día contábamos tonos y semitonos. Pues bien, hay varios tipos de intervalos basándonos en la distancia que separan dos notas. Los más importantes y los que aprenderemos al principio son:

- Intervalo unísono (**1**). Es la misma nota.
- Intervalo de tercera menor (**3m**): Un tono y medio.
- Intervalo de tercera Mayor (**3M**): dos tonos.
- Intervalo de quinta (**5**): tres tonos y medio.
- Intervalo de séptima menor (**7m**): menos un tono.
- Intervalo de séptima Mayor (**7M**): menos medio tono.

Pues bien, estos no son todos ni mucho menos, pero si que son los que vamos a utilizar como base para crear nuestros primeros acordes.

Hay muchos tipos de acordes, dependiendo de la cantidad de notas que lo forman. Los mas básicos son las **Triadas**, acordes compuestos por tres notas. Hay dos tipos: **Mayor** y **menor**. Veamos las reglas de construcción del Mayor. Para crear la norma, al acorde le llamaremos X.

Un acorde Mayor es el formado por una primera, una tercera mayor (3M) y una quinta. Veámoslo con un ejemplo práctico:

- C Mayor = 1 (C), 3M (E), 5 (G)

Por lo tanto, las notas que forman el acorde de C Mayor son C (como 1, que es la misma nota), E (como 3M de C, es decir, C + 2 tonos = E) y G (como 5 de C, es decir, C + 3,5 tonos = G).

- C Mayor = C, E, G

¿sí o no?

Por otro lado un **acorde menor** es el formado por una primera, una tercera menor y una quinta. En el ejemplo de antes sería:

- C menor (Cm) = 1 (C), 3m (Eb) , 5 (G)

Repasémoslo, las notas que forman el acorde de Cm son: C como 1 (la 1 es siempre la misma nota), Eb como 3m (la nota que esta a 1,5 tonos de C es Eb) y G como 5 (C + 3,5 tonos es G).

Vemos que lo que hace diferenciar un acorde mayor de menor es solo una nota, la tercera (mayor o menor), ya que la 1 y la 5 son en ambos acordes la misma. Otra cosa, difícilmente encontraremos un acorde que diga C Mayor o CM. Diciendo simplemente C, se supone que es mayor, y poniendo C m es menor.

Coger vuestra amada guitarra y comprobar lo que os digo. Tocar un C y un Cm. Analizar cada dedo sobre que nota lo tenéis puesto y veréis como es así.

Ahora sería un buen trabajo el formar los acordes mayor y menor de todas las notas. Para los más perezosos se lo doy ya hecho en la siguiente tabla, aunque lo ideal es hacerlos y luego comprobarlos, ya que se adquiere mucha agilidad mental para tocar cualquier otro instrumento y estos cálculos de subir y bajar tonos, cuando entras en un estudio a grabar son muy habituales, y no vas a ir buscando la tablita del tío Ricky. Además, los estudios se suelen alquilar por horas y más vale perder una hora grabando un solito que no te cuadra, que calculando la tercera menor de Bb.

Tónica	Acorde mayor			Acorde menor		
...	1	3M	5	1	3m	5
C	C	E	G	C	Eb	G
C#	C#	E#(F)	G#	C#	E	G#
D	D	F#	A	D	F	A
D#	D#	F##(G)	A	D#	F#	A
E	E	G#	B	E	G	B
F	F	A	C	F	Ab	C
F#	F#	A#	C#	F#	A	C#
G	G	B	D	G	Bb	D
G#	G#	B#(C)	D#	G#	B	D#

A	A	C#	E	A	C	E
A#	A#	C##(D)	E#(F)	A#	C#	E#(F)
B	B	D#	F#	B	D	F#

Como veis, en algún acorde aparecen dos sostenidos. Esta claro que una nota C## suena igual que un D, pero mira... cosas de la música. Os he puesto estas equivalencias entre paréntesis para quien lo quiera leer de la forma fácil. Os repito que lo ideal es hacer vosotros en un papel la formación de varios acordes (Ej.: Cm, B, A, G#m, Dm, yo que sé) y luego comprobarlos. La idea no es aprenderse las notas que forman cada acorde de memoria (con saber la posición en la guitarra nos sobraría). Ahora, si es importante el contar tonos con rapidez (Ej.: ¿qué nota esta a 5,5 tonos de G#? O ¿Cuál es la 5 de Bb?.). Con la practica veréis como eso se nota. Ahora estamos con acordes de triada que son los mas fáciles, pero cuando mas adelante veamos un acorde que sea C#m7(b5) ¿?

También es buen ejercicio el poner un acorde en la guitarra y analizar donde están esas tres notas que lo forman. Esto si que mas adelante será casi imprescindible, a no ser que tengamos una memoria de elefante y podamos memorizar mas de 500 posiciones de acordes en el mástil. Por ejemplo, estamos tocando un Cmaj7 y el teclista de nuestra banda dice *"chicos, quitar la séptima de las guitarras que se oye mal y yo la realzare con el piano"*. Tendremos dos soluciones: o tirar al teclista del grupo o saber quitar en cuestión de segundos ese dedo que marca la séptima antes de que se vacíe la sala.

Por ultimo, la **Tónica** no es un refresco en este caso. Es la nota principal que da nombre a un acorde. En Cm, la tónica es C, en D#m7 la tónica seria D#.



Lección 3

Los tipos de triada

Bueno, ya vimos dos tipos de triadas (mayor o menor). Hay dos más: **aumentada** y **disminuida**. En estos dos casos las diferencia la 5. Veamos como se forman:

Xmayor	X	1, 3M, 5
Xmenor	Xm	1, 3m, 5
Xdisminuido	X°	1, 3m, 5°
Xaumentado	X+	1, 3M, 5+

Los intervalos de estas notas nuevas son:

- **5°** = tónica mas 3 tonos.
- **5+** = tónica mas 4,5 tonos.

Por lo tanto ya tenemos todos los tipos existentes de triadas. Si por ejemplo nos aparece un acorde con una 3m, ya sabremos que obligatoriamente deberá ser o Xm o X°, y tendremos que ir a analizar la 5 para saber cual de los dos acordes es. No es un problema de estudiar todos los acordes, sino de entenderlos claramente y actuar por eliminación. Veamos un ejemplo práctico:

Decir que notas forman los siguientes acordes D, Dm, D° y D+:

D	1, 3M, 5	D F# A
Dm	1, 3m, 5	D F A
D°	1, 3m, 5°	D F Ab
D+	1, 3M, 5+	D F# A#

Vemos en este ejemplo claramente la diferencia entre ellos. No hay dos iguales.

Para no liarnos y tener todos los intervalos claros os paso una tabla con todos los que existen. Durante el curso iremos hablando de los que no demos ahora, pero ya los tenéis. Una observación: a partir del intervalo de 6M se cuenta al revés. Esto es porque el sistema musical es circular y da igual sumarle a C 4,5 tonos (A) que restarle 1,5 tonos (A también). Se trata de que sea rápido y fácil el contar. OK?

	Intervalo	Ejemplo en "C"	Distancia
1	Unísono	C-C	La misma nota
2m	Segunda menor	C-Db	Medio tono
2M	Segunda mayor	C-D	Un tono
3m	Tercera menor	C-Eb	Un tono y medio
3M	Tercera mayor	C-E	Dos tonos
4J	Cuarta justa	C-F	Dos tonos y medio
4	Cuarta	C-F#	Tres tonos
5º	Quinta disminuida	C-Gb	Tres tonos
5J	Quinta justa	C-G	Tres tonos y medio
5+	Quinta aumentada	C-G#	Cuatro tonos y medio
6m	Sexta menor	C-Ab	Cuatro tonos y medio
6M	Sexta mayor	C-A	Menos un tono y medio
7º	Séptima disminuida	C-Bbb	Menos un tono y medio
7m	Séptima menor	C-Bb	Menos un tono
7M	Séptima mayor	C-B	Menos medio tono
8	Octava	C-C	Seis tonos

Antes de pasar a los acordes de 4 notas (cuatriadas) conviene saber que hay unos acordes que no hemos nombrado y que son un poco "raritos":

- **Xsus.** **Acorde suspendido.** Este tipo de acordes no tienen tercera, y en su lugar nos encontraremos una 4 o una 5 sustituyéndola. Por lo tanto, estos acordes no son ni mayores ni menores. Si va con una 4 se llama Xsus 4 y si lleva una 5 Xsus5.
- **Xadd.** **Acorde adherido.** A una triada mayor o menor se le añade una 2 (si que aparezca una 7) y se le denomina Xmadd9 o Xadd9 (según la triada).

Hoy estoy embalado, veamos las cuatriadas. Son acordes con 4 notas y se forman añadiendo a una triada un intervalo de 7ª. Mas que enrollarme, os haré un cuadrito con casi **todas las combinaciones de acordes** :

Nombre	Cifrado	Formación
X mayor	X	1 3 5
X menor	X m	1 3m 5
X aumentado	X+	1 3 5+
X disminuido	X ° / X dim	1 3m 5º

X sus 4	Xsus4	1 4 5
X sus 2	Xsus2	1 5 2
X add 9	Xadd9	1 3 5 2
X m add 9	X m add 9	1 3m 5 2
X mayor séptima	Xmaj7	1 3 5 7
X séptima	X7	1 3 5 7m
X menor séptima	Xm7	1 3m 5 7m
X mayor novena	Xmaj9	1 3 5 7 9
X novena	X9	1 3 5 7m 9
X decimotercera	X13	1 3 5 7m 6
X menor novena	Xm9	1 3m 5 7m 2
X menor once	Xm11	1 3m 5 7m 4
X menor trece	Xm13	1 3m 5 7m 6

Una ultima observación, el **acorde disminuido** es también un tanto especial (X^o) ya que si analizáis su formula (1,3m,5) os daréis cuenta que es "simétrico", es decir, que la distancia entre cada una de sus notas siempre es de 1,5 tonos y cualquiera de ella puede actuar como nota tónica del acorde. Veamos un ejemplo:

C^o = C Eb G Bbb

Ahora saquemos la formación de G^o:

G^o = Bbb C Eb G

Ahora la de Eb:

E^o = G Bbb C Eb

¿Como? ¿Qué ha pasado?. Pues si, son las mismas. Da igual tocar un C^o que un Bbb^o, las notas que los forman son las mismas. Más adelante veremos como se lleva esto a la práctica.



Lección 4

El tono mayor

Cada tono tiene sus acordes predeterminados que lo componen. Todo lo que sale de ahí son variaciones o cambios de tono. El 90% de la música que suena hoy en día es tonal (el sistema que vamos a desarrollar) pero hay otro que es el sistema modal y que en un futuro analizaremos.

El esquema estándar de cualquier tono es el siguiente: (los números romanos representan el orden de un acorde en ese tono).

I mayor	II menor	III menor	IV mayor	V mayor	VI menor	VII disminuido
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A esta formula la llamamos **Complejo Diatónico Mayor**.

Tal y como vimos en la primera lección del curso, entre todos hay un intervalo de un tono, excepto entre III y IV y entre VII y VIII. Para verlo mas claramente tomemos el ejemplo del tono de C y apliquémoslo a la regla de arriba. Seria:

	I mayor	II menor	III menor	IV mayor	V mayor	VI menor	VII disminuido
C	C	Dm	Em	F	G	Am	B°

Como vemos en la tabla, ya sabemos los acordes que forman el tono de C. A la hora de componer un tema, si lo queremos hacer en el tono de C deberemos usar estos acordes. ¡Ojo! No digo que no se usen otros y que siga sonando bien, pero seria una variación y no el tono integro.

La anterior tabla la he hecho pensando en triadas, pero también puede ser cuatriadas. Serian entonces los siguientes acordes (sigamos con C):

	I mayor	II menor	III menor	IV mayor	V mayor	VI menor	VII disminuido
C	CMaj7	Dm7	Em7	FMaj7	G7	Am7	B°

Vemos que la base de los acordes es la misma, las cuatriadas solo hacen que darnos mas información del acorde. Se pueden combinar en un tema perfectamente triadas y cuatriadas. Por lo tanto, si tocamos un tema en C,

podemos tocar el acorde G o el G7, pero no el Gm (a no ser que sea a conciencia, ya que en la música hay una base, pero no hay reglas fijas) ya que no pertenece al tono de C.

Un claro ejemplo lo tenemos en el tema de Revolver *"Esta noche tengo mas de lo normal"*. Veamos el estribillo:

Am F
Y bañarnos en sudor hasta que no brote mas
Am D
De mi piel y de tu piel oaaah!
Am F
Conversar hasta morir y volver a conversar
Dm G G7
Hasta pegarnos la lengua al paladar.

Siguiendo las estrofas nos damos cuenta que el tema esta en el tono de C. Los acordes coinciden con los de la tabla, pero. En el estribillo hay un D que nos despista. Sabemos que D no es un acorde del tono de C, sí lo sería Dm. Pues bien, como es una excepción en todo el tema e incluso después aparece un Dm, nos damos cuenta que Goñi ha usado ese D porque le ha dado la gana (para crear un efecto que le moló al hombre) e inmediatamente ha vuelto al tono de C.

Supongo que estará claro. Ahora y basándonos en lo que acabamos de aprender deberíamos hacer una tabla general con todos los acordes que componen todos los tonos. Para los más perezosos, como siempre :) se lo doy ya hechito:

Os pongo la triada. Si queréis cuatriada, añadir lo de la columna superior.

TONO	I Maj7	II m7	III m7	IV maj7	V7	VI m7	VII°
C	C	Dm	Em	F	G	Am	B°
C#	C#	D#m	E#m (Fm)	F#	G#	A#m	B#° (C°)
D	D	Em	F#m	G	A	Bm	C#°
D#	D#	E#m	F##m (Gm)	G#	A#	B#m (Cm)	C##° (D°)
E	E	F#m	G#m	A	B	C#m	D#°
F	F	Gm	Am	Bb	C	Dm	E°
F#	F#	G#m	A#m	Bb#	C#	D#m	E#° (F°)
G	G	Am	Bm	C	D	Em	F#°
G#	G#	A#m	B#m (Cm)	C#	D#	E#m	F##° (G°)

A	A	Bm	C#m	D	E	F#m	G#°
A#	A#	B#m (Cm)	C##m (Dm)	D#	E#	F##m (Gm)	G###° (A°)
B	B	C#m	D#m	E	F#	G#m	A#°

Como hemos comentado en varias ocasiones ya sabemos que suena igual un E # que un F, pero bueno, la nota del tono de C # será E #m y no Fm.¡ AUNQUE EL SONIDO Y LA POSICION DEL ACORDE SEAN LA MISMA!. Como siempre, y para quien lo quiere ver fácil, entre paréntesis tenéis las equivalencias (pero no os acostumbréis por vuestro bien).

Ahora pasemos a lo práctico. Vamos a ver un trozo de un tema (lo que se llama una progresión de acordes) y sacaremos en que tono está

EJEMPLO: G C D (ritmo de *"El aire sabe a veneno"*)

Tenemos 3 acordes. Se trata de mirar en la tabla(y más delante de memoria) uno a uno, en que tonos aparecen y en el que coincidan los tres ¿ese es!. Vamos a ver:

- G aparece en los tonos de C, D, y de G.
- C aparece en los tonos de C, F, y de G.
- D aparece en los tonos de D, G y de A.

Ya tenemos la solución: esa progresión pertenece al tono de G, ya que es el único tono en el que aparecen esos 3 acordes.

Este tipo de ejercicios es importante dominarlos bien de cara a futuras improvisaciones sobre un tema. Practicar con estos (al final de la lección de hoy tenéis las soluciones)

PRACTICAS: SACAR EL TONO DE LAS SIGUIENTES PROGRESIONES:

1. G / Em / Am / C
2. A / D / E
3. C#m / E / B
4. G#m / F#m / B / C#m

Aunque todo esto de los acordes parece puro capricho de un tío de hace mil años, lo cierto es que cada acorde tiene su función dentro de un tono. Ya hablaremos de esto en un futuro. De momento 3 palabras que os pueden ayudar a la hora de componer:

- **ACORDE DE TONICA:** Es el que se forma sobre el primer grado de la escala, es decir, es el I. En el tono de C, sería C.

- **ACORDE DE SUBDOMINANTE:** Se forma sobre el cuarto grado de la escala, es decir, es el IV. En el tono de C sería F. También tiene tendencia subdominante el II.
- **ACORDE DE DOMINANTE:** Se forma en el quinto grado, es decir, el V. Tiene mucha fuerza sonora y suele ir a desembocar a la tónica de su tono. En C sería G.

Esto visto a modo práctico, analicemos un tema. ¿Qué os parece otra vez *"Esta noche tengo mas de lo normal"*? C / Am / Em / F / G / C

Para empezar, el tono es C. ¿sí o no?. ¡Sí!. Vemos que el primer acorde que aparece es la tónica (C), luego viene un Am (que es el VI de C), luego un Em (es el III de C), luego un F (el IV, el subdominante), luego el G (el V, el dominante) y vuelve al C. La progresión esta clara: Parte de la tónica, se enrolla con acordes del mismo tono y al final la resolución típica Subdominante, Dominante y Tónica. Aquí se ve claramente lo que hemos dicho antes de la dominante, su tendencia natural es ir a parar a la tónica.

Esto puede servir para empezar a componer, aunque yo soy de los que pienso que un autor no esta constantemente pensando en que " el acorde que viene debe ser la quinta aumentada de la tónica para que así la resolución bla,bla,bla...". Supongo que muchas veces es intuición, otras muchas experiencia y algunas pocas, análisis profundo. También es cierto que hay que conocer esto, ya que como dijo mi profesor: "en esta canción que esta en el tono de G, he metido un acorde de Cm. Ya sé que no es del tono, pero lo pongo porque a mí me gusta". La moraleja es clara, sobre gustos no hay nada escrito, pero ¡cuidadin! Hay que saber que ese Cm no es del tono de G. No lo pongamos por error, si no porque nos sale de lostrastes.

SOLUCIONES:

1. G
2. A
3. B
4. E

CÍRCULO DE ACORDES

C **Dm** **Em** **F** **G** **Am** **B dim.**

1

G **Am** **Bm** **C** **Dm** **Em** **F# dim.**

8

F **Gm 3 fr.** **Am** **Bb** **C** **Dm** **E dim.**

15

D **Em** **F#m** **G** **A** **Bm** **C# dim. 5 fr.**

22

E

I

F#m

II

G#m 4 fr.

III

Am

IV

B

V

C#m 4 fr.

VI

D# dim.

VII

A

I

Bm

II

C#m 4 fr.

III

D

IV

E

V

F#m

VI

G# dim.

VII



5º UNIDAD

ESCALAS Y ACORDES

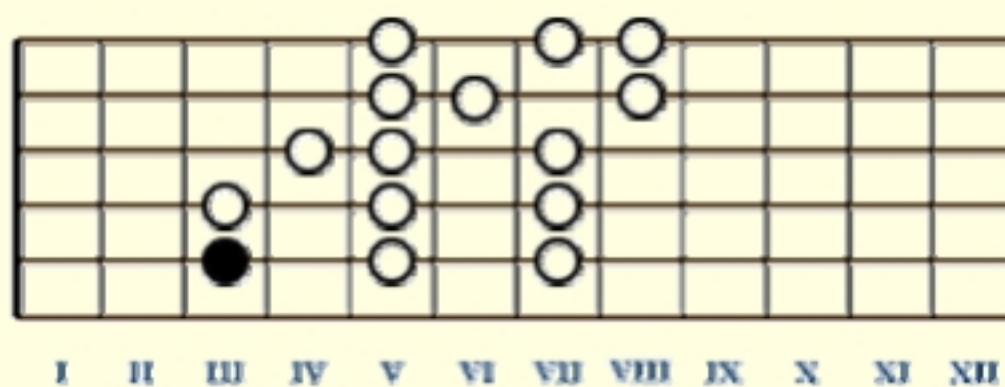
Lección 5

Escalas mayores

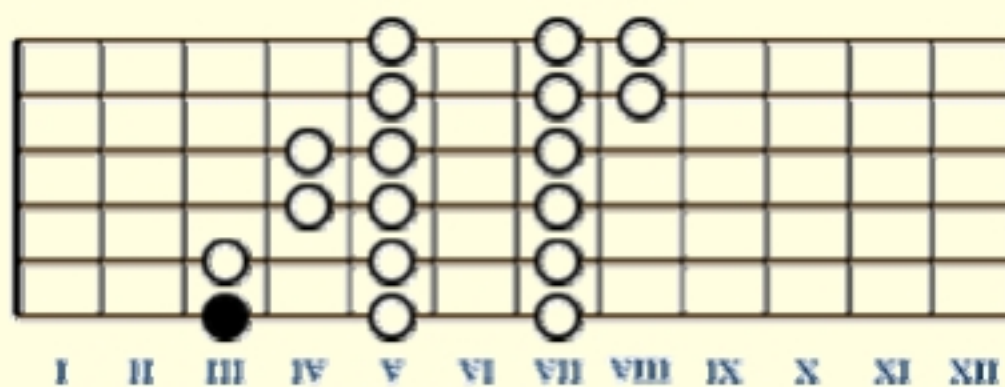
Bueno, ya cansados de teoría vamos a ver si ponemos en práctica algunas cosas aprendidas hasta ahora. Se trata de tocar escalas mayores a modo de improvisación. Eso sí, es necesario saber sacar el tono en el que esta cualquier canción (véase la lección 4). Varias ideas claras e importantes son:

- Las posiciones de escalas que más abajo encontrareis sirven para todos los tonos, es decir, se pueden mover sin ningún problema a lo largo del mástil. Eso sí, es **básico** e **imprescindible** colocarlas en su posición correcta.
- Para esto, os he marcado la tónica en negro. Es decir, si tocamos un tema en C hay que colocar la tónica en un traste y cuerda que sea C... De ahí que veáis que hay dos tipos de escalas (hay mas pero bueno...): con la tónica en la 5ª y con la tónica en la 6ª. Por lo tanto en un tema en C usaremos o la posición de la 5ª con la tónica en el traste 3 o la posición de la 6ª en el traste 8.
- Todas las posiciones tienen el mismo sonido (ya que la escala de C la forman las mismas notas estemos donde estemos en el mástil, aunque +/- aguda-grave) se trata de que sea cómodo de tocar. Por ej. Si estamos tocando un tema en C usando la escala de la 5ª y el tema pasa al tono de G seria ilógico usar la misma posición pero subiéndonos al mástil hasta el traste 10. ¡No es que no se pueda hacer, es que no es cómodo!. Usaríamos entonces la escala con la tónica en la 6ª y en el 3 traste de esa cuerda que es G.....de hecho en las posiciones que hay en el dibujo veréis que la primera esta en C y la segunda en G.
- Los solos se consiguen combinando con velocidad y *feeling* las notas que forman la escala. De todos modos el único secreto es machacarnos estas escalas y tocarlas 2.000 veces cada una. Veréis como entran el cualquier tema.

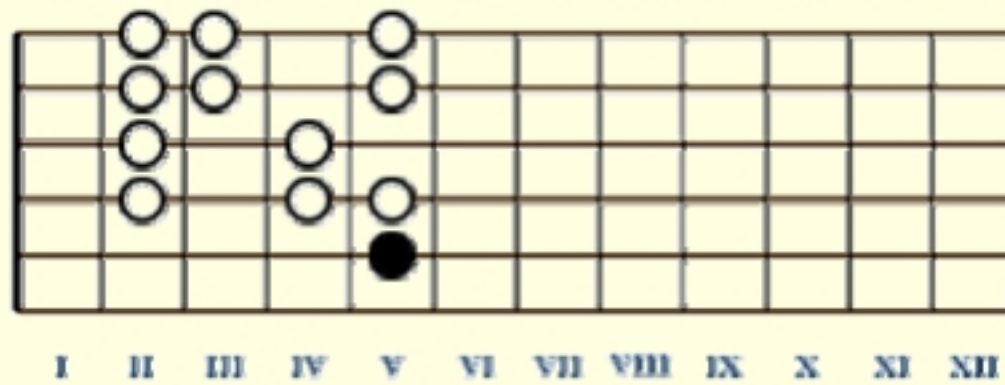
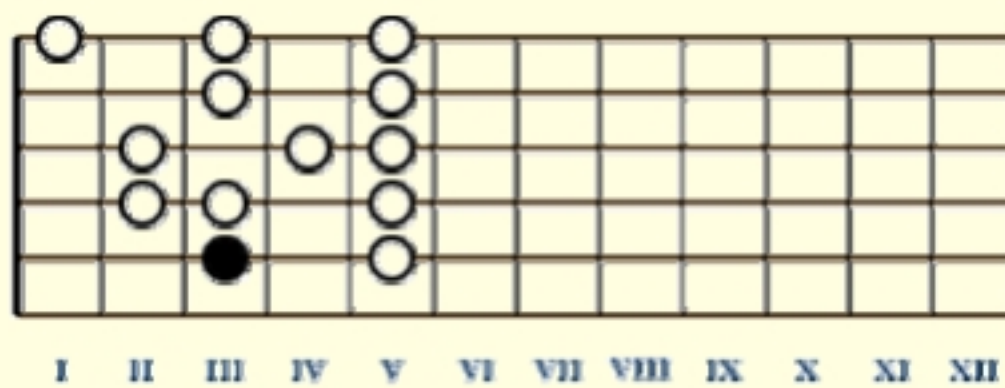
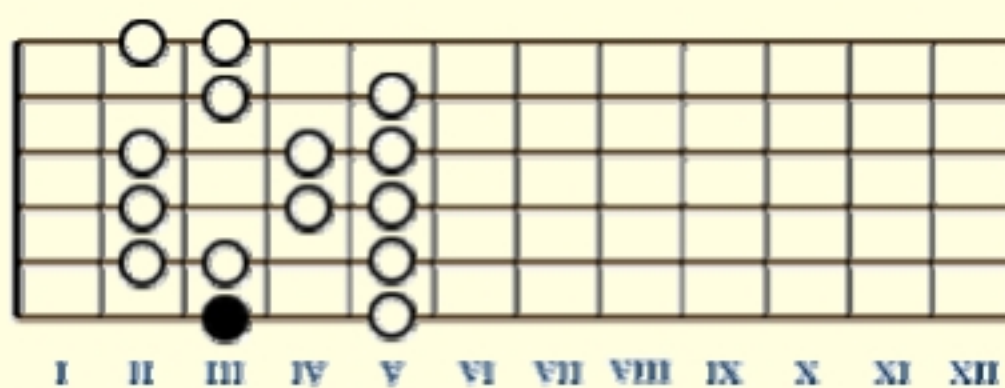
Posición con tónica en la 5ª



Posición con tónica en la 6ª



Otras posiciones de escala mayor



Lección 6

La escala menor pentatónica

Si en la lección anterior ya empezamos a usar las escalas mayores, ahora vamos con las menores y en especial la mas usada por los guitarristas de todo el mundo, Es la "escala menor penta tónica". Más que explicar que notas la forman y cansaros con mas teoría, pasemos a ver unos consejos de cómo usarla.

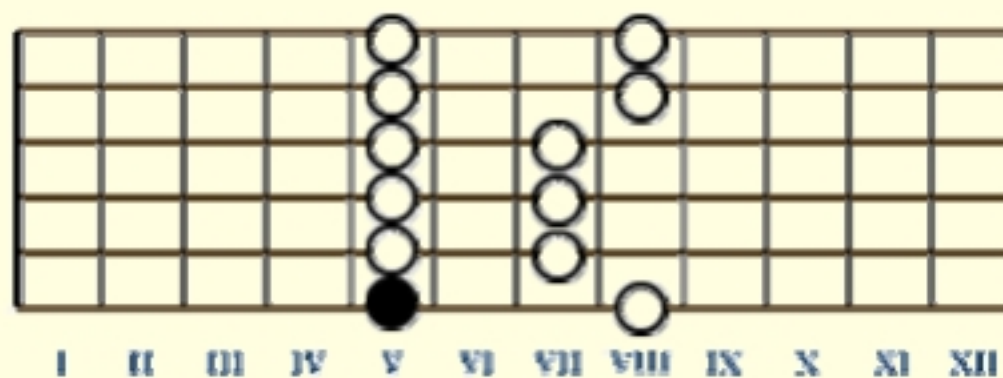
Ante todo una Regla de Oro: "**Una escala menor es igual a la mayor que esta 1,5 tonos por encima**". ¡Ohhhh! Es decir, un tema esta en C...pues bien tocaremos la escala menor que esta 1,5 tonos por debajo de C, o sea Am. Para saber que escala menor tocar en cada tono veamos el siguiente cuadrito (que a mí me gustan tanto).

Tono del tema	Escala menor a usar
C	Am
C#	A#m
D	Bm
D#	B#m (Cm)
E	C#m
F	Dm
F#	D#m
G	Em
G#	E#m (Fm)
A	F#m
A#	F##m (Gm)
B	G#m

Como podréis comprobar, la escala menor a usar en cada tono coincide con el 6º grado de la escala diatónica mayor de ese tono. ¿ehhhh?. Que si, vereis...¿en los acordes que forman el tono de G (p.ej.) cual es el 6º grado?. Efectivamente Em. ¡Ah, pues coinciden!. Si no te cuadra pégale un nuevo vistazo al cuadro de la lección 4.

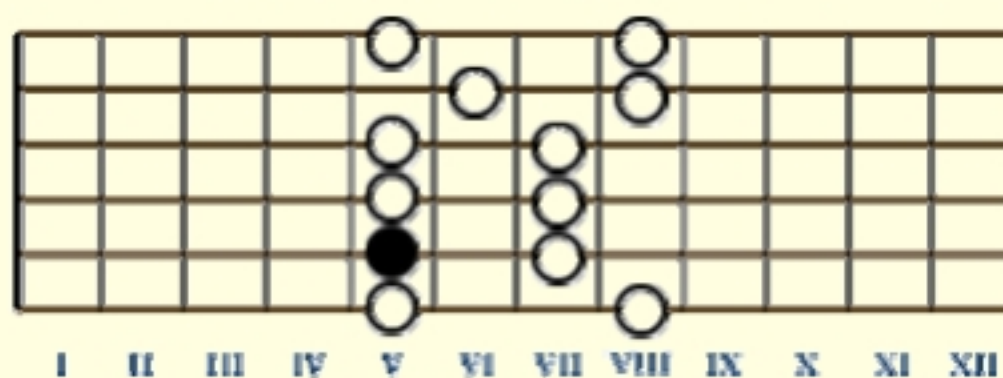
Bueno pues seguimos, como veis os pongo varias posiciones como en las mayores dependiendo de la cuerda en la que situemos la tónica.

Escala menor pentatónica con tónica en la 6ª



Como veis, esta escala esta en posición de Am por lo que la tocaremos cuando un tema este en el tono de C. OK?. Sigamos.....

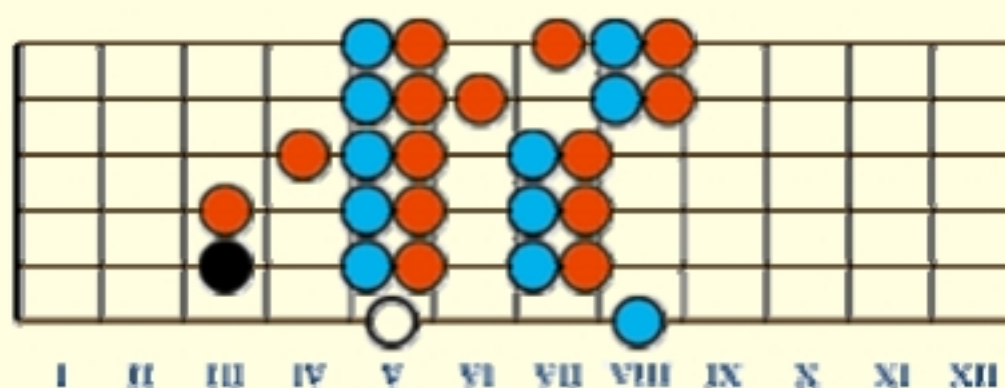
Escala menor pentatónica con tónica en la 5ª



En este caso la escala esta en Dm y la tocaremos cuando nos encontremos en un tono de F.

Bueno, hay mas posiciones pero para empezar son mas que suficientes. Lo que hay que tener muy claro es la relación escala mayor/escala menor pentatónica. Por ejemplo, y para que no hayan dudas os voy a poner en un grafico la escala mayor de C y la menor que le corresponde, es decir, Am. Así veréis las coincidencias entre las notas.

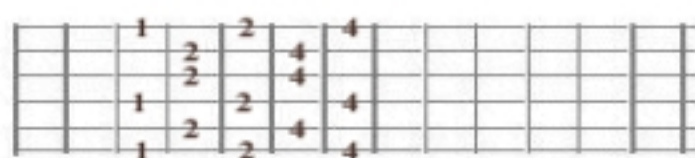
La escala mayor esta en rojo y la menor en azul. Las tónicas son la de la mayor en negro y la de la menor en blanco.



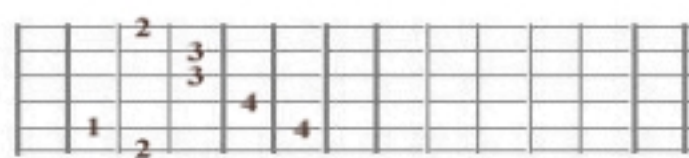
En este grafico podéis ver perfectamente y analizar las notas coincidentes entre las dos escalas. Siguiendo este dibujo podréis improvisar solos en el 90% de los temas (recordad que estas posiciones son "trasladables" por todo el mástil en función del tono en el que estemos). Mas adelante ya veremos el 10% restante.

SEMETRICAL SCALES

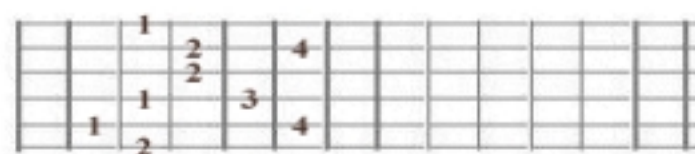
WHOLE TONE Whole Step - Whole Step



Whole Tone



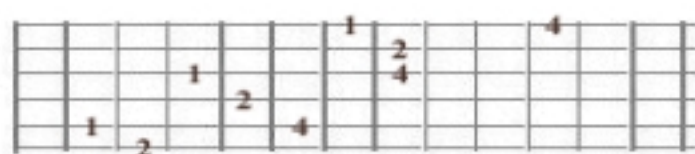
Augmented Arpeggio



Augmented7 Arpeggio



Whole Tone



Augmented Arpeggio



Extended Arpeggio

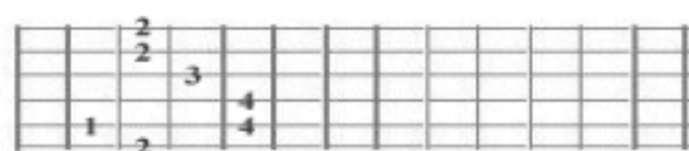


THE MAJOR MODES

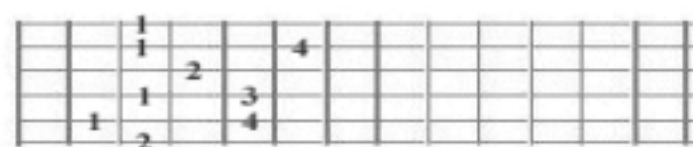
MIXOLYDIAN 1 - 2 - 3 - 4 - 5 - 6 - b7



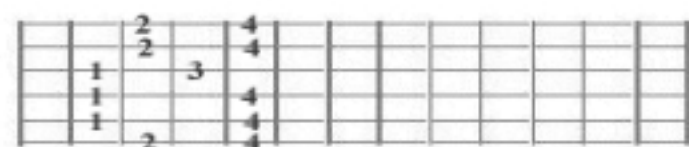
Mixolydian



Major Arpeggio



Dominant7 Arpeggio



Major Pentatonic



Mixolydian



Major Arpeggio



Extended Arpeggio

THE MAJOR MODES

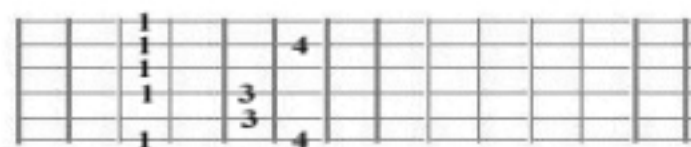
Aeolian 1 - 2 - b3 - 4 - 5 - b6 - b7



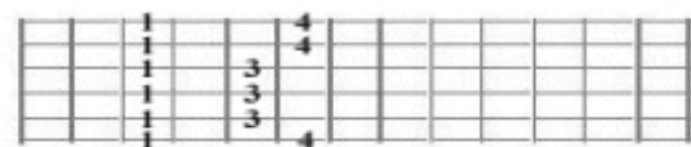
Aeolian



Minor Arpeggio



Minor7 Arpeggio



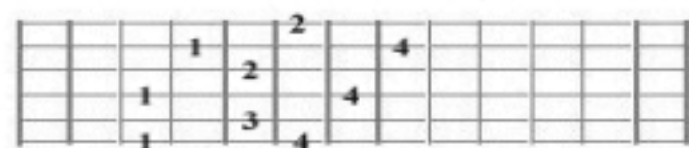
Minor Pentatonic



Aeolian



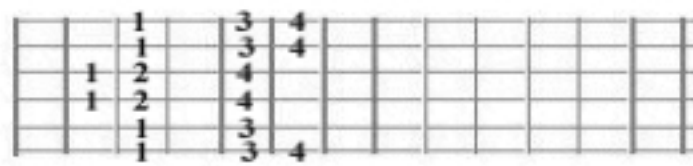
Minor Arpeggio



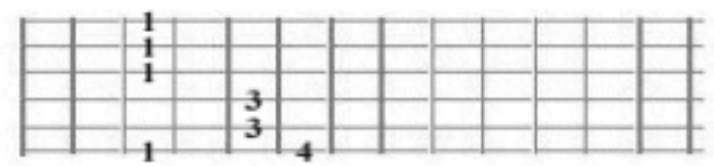
Extended Arpeggio

THE MAJOR MODES

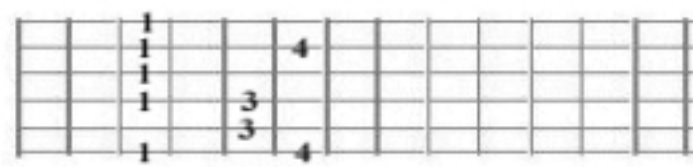
DORIAN
1 - 2 - b3 - 4 - 5 - 6 - b7



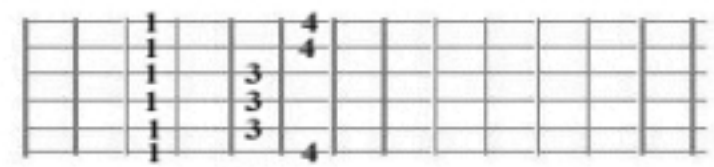
Dorian



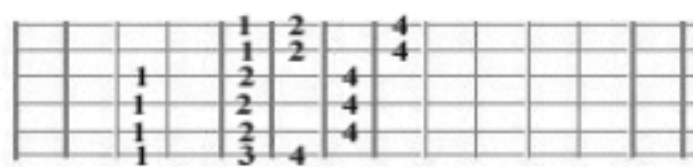
Minor Arpeggio



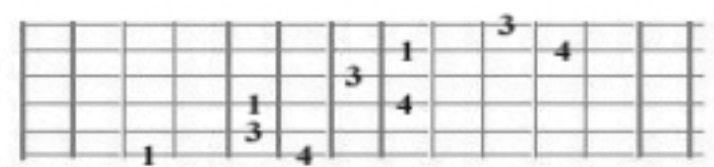
Minor7 Arpeggio



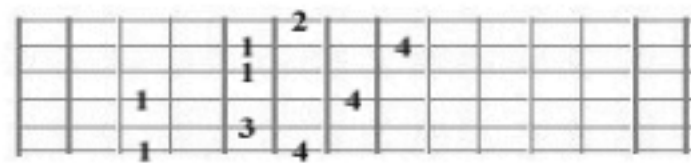
Minor Pentatonic



Dorian

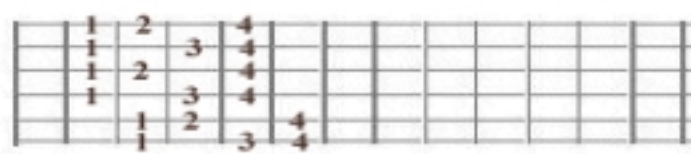


Minor Arpeggio



SEMETRICAL SCALES

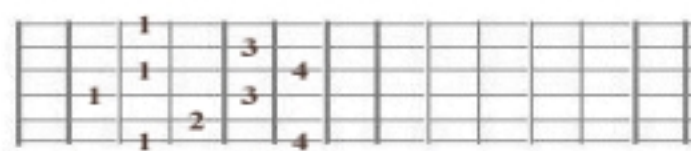
DIMINISHED
Whole Step - Half Step



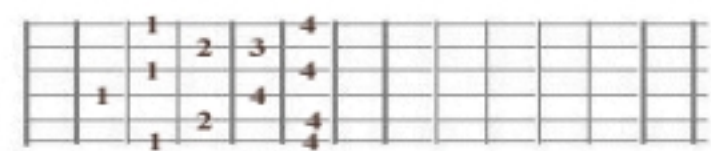
Diminished



Diminished Arpeggio



Diminished7 Arpeggio



Altered Pentatonic



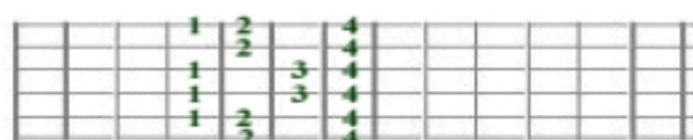
Diminished Arpeggio



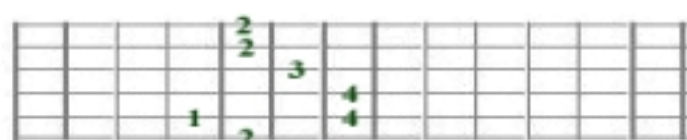
Extended Arpeggio

THE MAJOR MODES

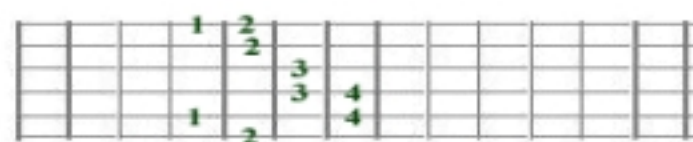
IONIAN (The Natural Major Scale) 1 - 2 - 3 - 4 - 5 - 6 - 7



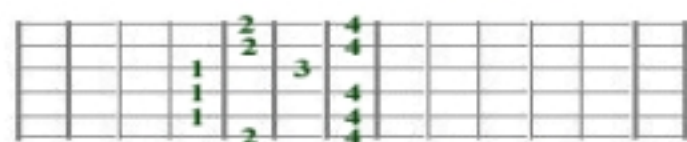
Ionian



Major Arpeggio



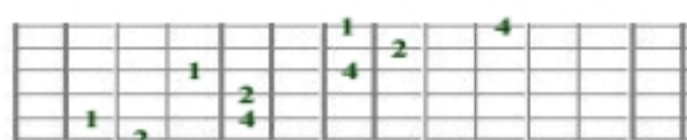
Major7 Arpeggio



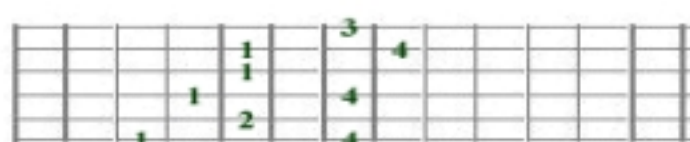
Major Pentatonic



Ionian



Major Arpeggio



Extended Arpeggio

Patrones Escalares

Patrones Simetricos

LA menor Armonica



MI Frigio Mayor



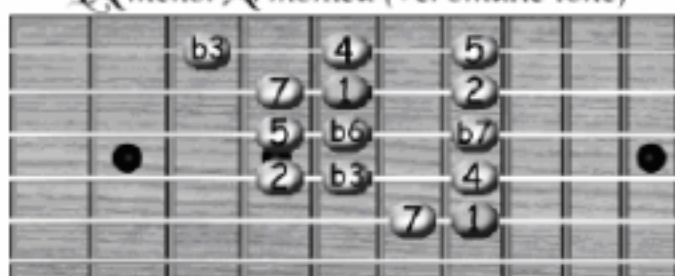


MI Frigio Mayor



Patrones Estaticos

LA menor Armonica (+cromatic tone)



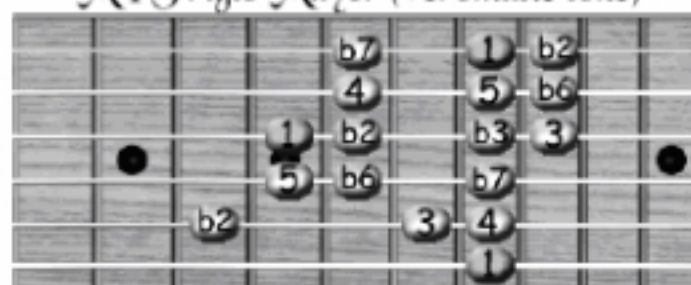
LA menor Armonica (+cromatic tone)



MI Frigio Mayor (+cromatic tone)

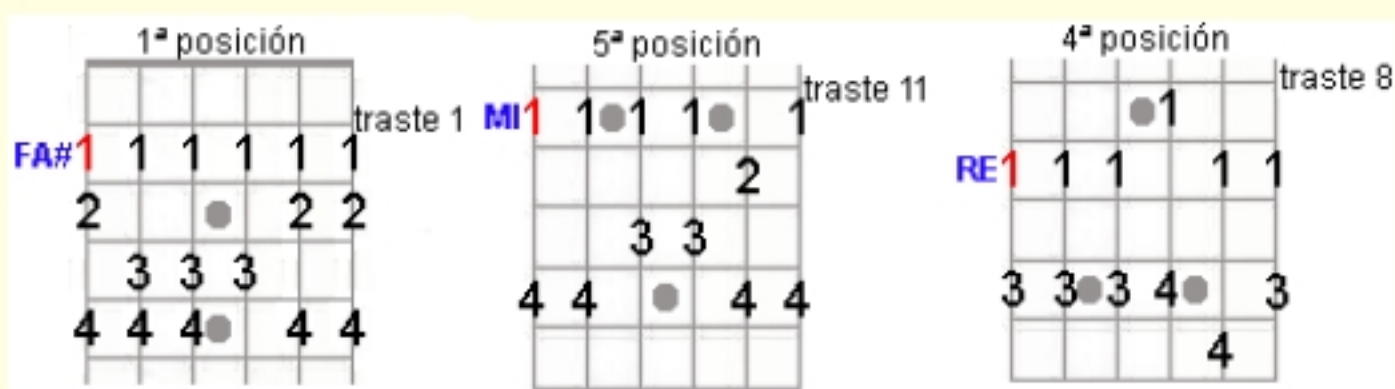
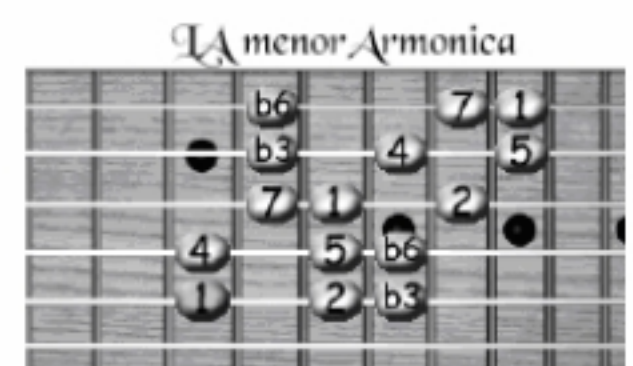
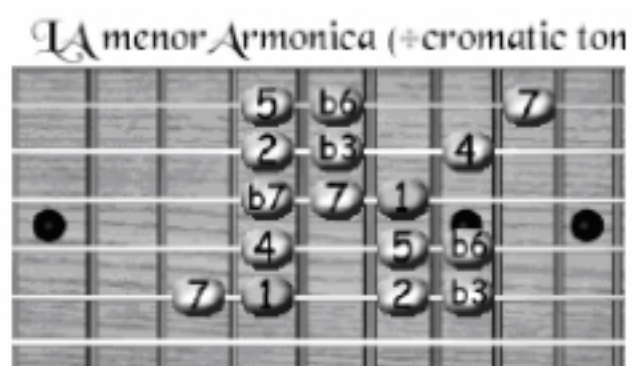


MI Frigio Mayor (+cromatic tone)

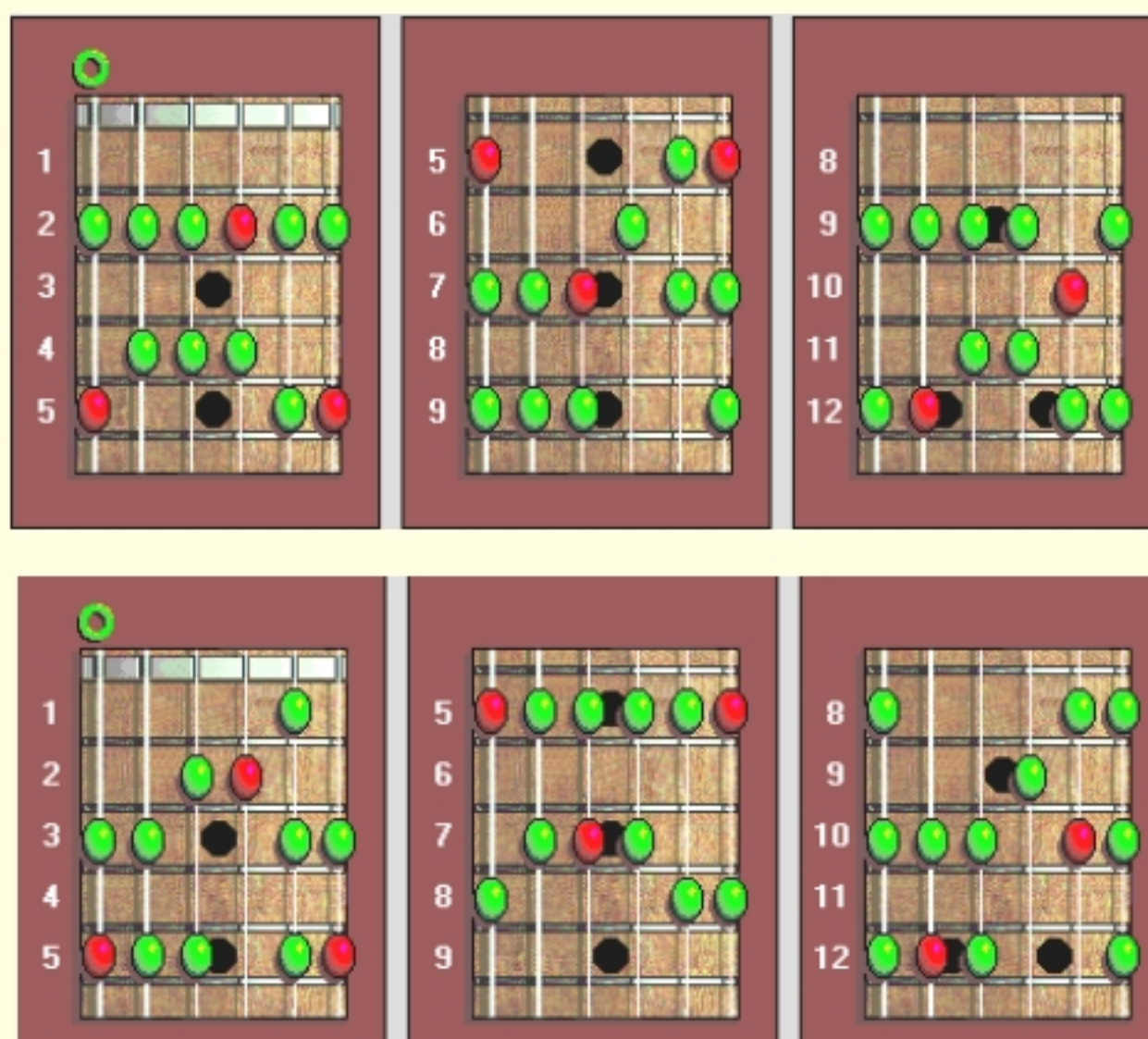


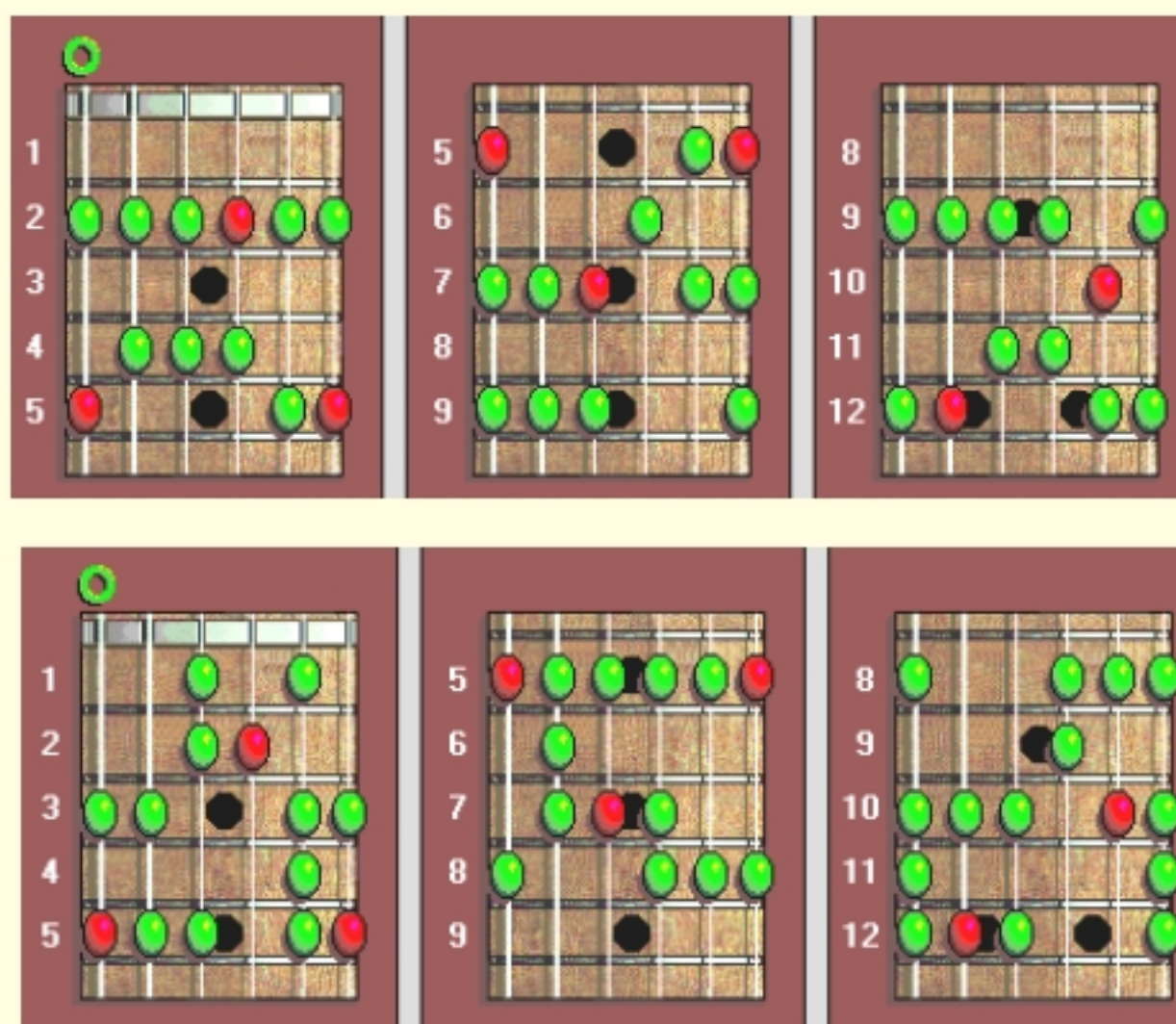
MI Frigio Mayor





<p>5ª posición traste 10</p> <p>RE#1</p> <pre> 1 1 1 1 2 2 2 2 3 3 4 4 4 4 </pre>	<p>4ª posición traste 7</p> <p>DO#1</p> <pre> 1 1 1 2 1 1 2 3 3 3 4 3 4 4 4 4 </pre>	<p>3ª posición traste 5</p> <p>SI2</p> <pre> 1 1 1 2 2 2 1 1 3 4 4 4 4 3 3 4 </pre>
<p>2ª posición traste 3</p> <p>SOL#1</p> <pre> 1 1 1 1 1 2 2 2 2 3 3 3 4 4 4 4 4 </pre>	<p>1ª posición traste 1</p> <p>FA#1</p> <pre> 1 1 1 2 2 1 1 2 3 3 4 4 3 3 4 4 4 4 </pre>	<p>5ª posición traste 10</p> <p>MI1</p> <pre> 1 1 1 2 2 1 1 2 3 3 4 4 3 3 4 4 4 4 </pre>
<p>4ª posición traste 7</p> <p>DO#1</p> <pre> 1 1 1 1 2 2 2 2 3 3 4 4 4 4 4 4 </pre>	<p>3ª posición traste 5</p> <p>SI1</p> <pre> 1 1 1 2 1 1 2 3 3 3 4 3 4 4 4 4 </pre>	<p>2ª posición traste 3</p> <p>LA2</p> <pre> 1 1 1 2 2 2 1 1 3 4 4 4 4 3 3 4 </pre>





6º UNIDAD



ACORDES

CIFRADO LITERAL

Nombre de las Notas Musicales en el Cifrado Literal Americano

A	B	C	D	E	F	G
LA	SI	DO	RE	MI	FA	SOL

Nombre de Acordes

A = LA MAYOR

Am = LA MENOR

A 7 = LA MAYOR SEPTIMA

Am7 = LA MENOR SEPTIMA

A# = LA SOSTENIDO MAYOR

A#m = LA SOSTENIDO MENOR

A#7 = LA SOSTENIDO MAYOR
SEPTIMA

A#m7 = LA SOSTENIDO MENOR
SEPTIMA

Ab = LA BEMOL MAYOR

Abm = LA BEMOL MENOR

Ab7 = LA BEMOL MAYOR
SEPTIMA

Abm7 = LA BEMOL MENOR
SEPTIMA

A Sus4 = La suspendido 4

A sus 2 = La suspendido 2

A+ = La Aumentada (Aug ó Aum)

A6 = La Sexta

A°m = La Disminuido Menor (Dim)

A9 = La Novena

A7sus4 = La Séptima Suspendido 4

A°7 = La semi disminuido Séptimo

C7(9) = La Séptima Novena

A7(#9) = La Séptima Novena
Aumentada

A7 (13) = La séptima Trecena

Am(M7) = La Menor Séptima de
Dominante

AM = La Mayor Mayor (Major ó
Maj)

C/B = Do con bajo en B

C(#5) = Do Quinta Aumentada

Cm7(b5) = Do 7ª de sensible ó
medio disminuido

Cm/ 7

ACORDES

Concepto.- Un acorde se compone de 3 o más sonidos superpuestos cuya ejecución es simultánea. Específicamente cuando el acorde tiene 3 sonidos

recibe el nombre de triada pero muchos teóricos le dan el nombre de tres notas. La estructura original de un acorde es la superposición de notas a distancia de terceras y sus elementos corresponden al tipo de acorde por ejemplo un acorde perfecto se compone de fundamental, tercera, quinta y octava.

Un acorde de 7ma se compone de Fundamental 3ª 5ª y 7ª

Un acorde de Sexta se compone de Fundamental 3ª 5ª y 6ª

Etc...

Clases de Acordes: -

Acordes Perfectos

Acordes Séptima

Ac. Mayor Séptima

Ac. Menor Séptima

Ac. Séptima de Dominante

Ac. Séptima de Sensible o
medio disminuido

Ac. Séptima disminuida ó
acorde sin cabeza

Ac. Acorde Mayor 7ª con 5ª

Aumentada

Ac. Menor de tónica ó menor
extendido etc...

Acordes de Sexta

Acordes Suspendidos

Acordes de Cuartas

Acordes Bitonales

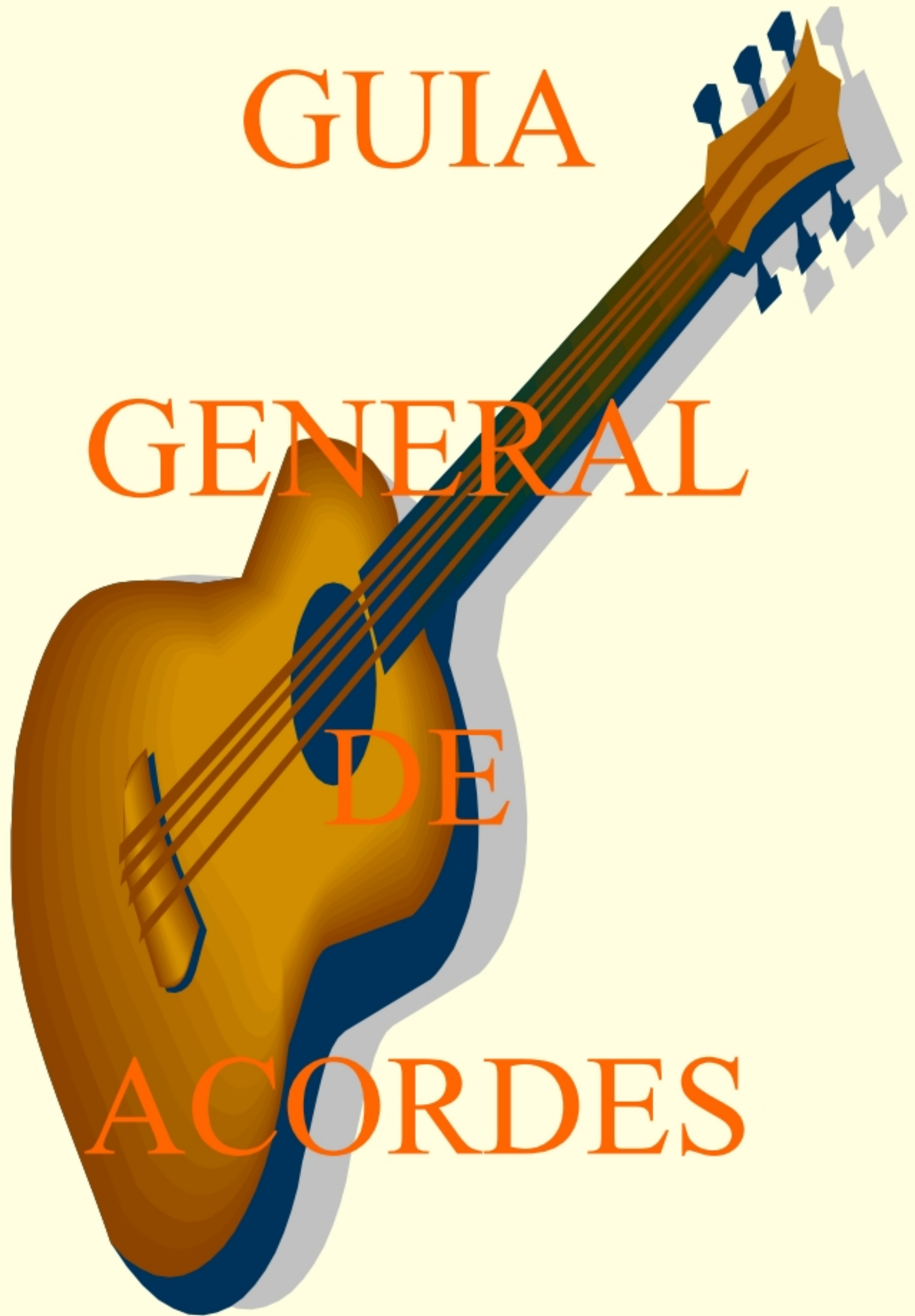
Acordes Poli acordes

Acordes Manchas Sonoras

Acordes tensionados

El Cifrado Literal

El cifrado literal es muy usado en el ambiente popular y se basa en las mismas 7 letras originales a las que se le suma la calidad de acorde de 7ª y otra letra debajo de una diagonal cuando el acorde se halla invertido



ACORDES PARA GUITARRA

Hay miles de posiciones distintas para acordes. En las páginas siguientes podrás encontrar una guía rápida de las 120 posiciones más sencillas, que te servirán para tocar la inmensa mayoría de las canciones.

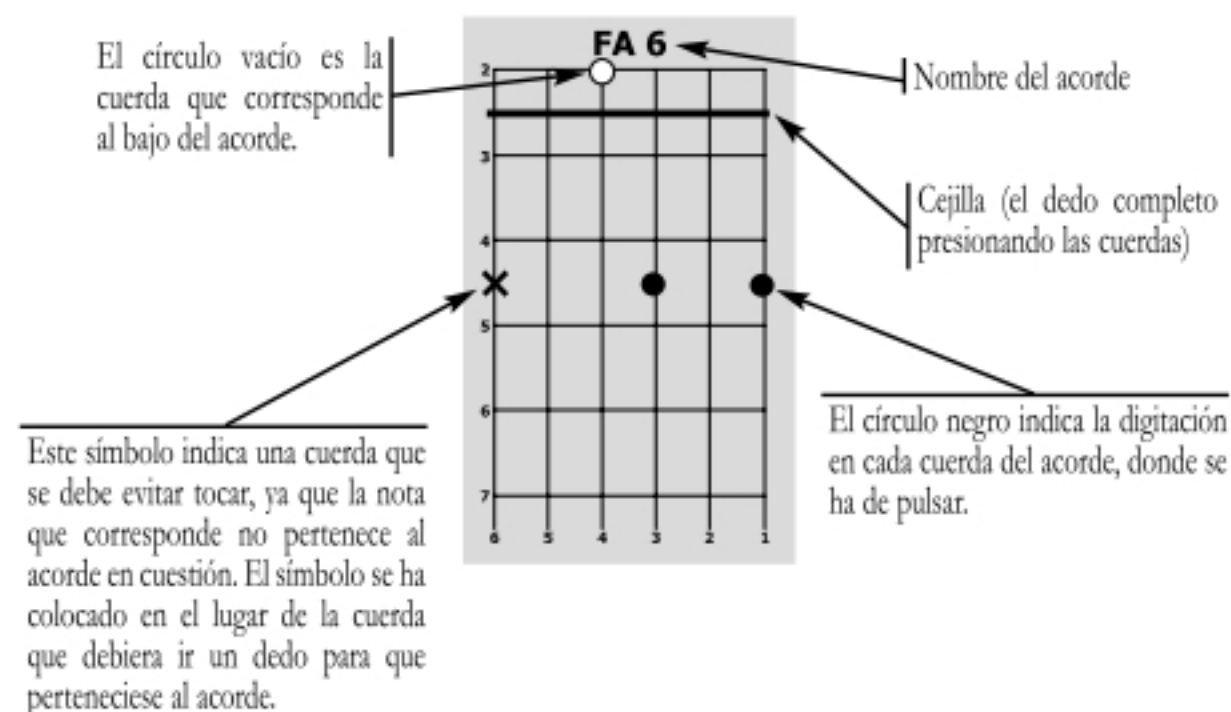
La notación de acordes que hemos elegido es la siguiente:

- Acordes **mayores**. En mayúscula.
Ejemplo: DO=Do mayor.
- Acordes **mayores sexta**.
Ejemplo: DO6=Do mayor sexta.
- Acordes **mayores séptima**.
Ejemplo: DO7=Do mayor séptima.
- Acordes **mayores séptima mayor**.
Ejemplo: DOMaj7=Do mayor séptima mayor.
- Acordes **mayores novena**.
Ejemplo: DO9=Do mayor novena.
- Acordes **aumentados**.
Ejemplo: DO+=Do aumentado.
- Acordes **disminuídos**.
Ejemplo: DOº=Do disminuído.
- Acordes **menores**. En minúscula.
Ejemplo: do=Do menor.
- Acordes **menores sexta**.
Ejemplo: do6=Do menor sexta.
- Acordes **menores séptima**.
Ejemplo: do7=Do menor séptima.

Cómo leer el diagrama de acordes

Cada diagrama de acordes está compuesto por seis líneas verticales (que representan las seis cuerdas de la guitarra), ordenadas (de izquierda a derecha) de la cuerda más grave a la más aguda. Los trastes están numerados (ya que algunos acordes ocupan posiciones bajas en la guitarra).

El resto de símbolos que aparecen en el gráfico son los siguientes:



El cambio de tono de las canciones

Una de las cosas más interesantes, y que te animo a que practiques hasta hacerlo instantáneamente, es el cambio de la tonalidad de una canción.

Muchas veces el tono que se ofrece no es el más adecuado para el grupo que va a cantar la canción. Por eso, es importante tener habilidad para cambiar el tono según las necesidades. Hacerlo no es difícil y es una cuestión de práctica. Para realizar los cambios te puedes ayudar con el gráfico adjunto, hasta que vayas teniendo la seguridad para hacerlo de memoria.



El gráfico te indica, mediante dos flechas, la dirección que tienes que seguir para aumentar o disminuir el tono de una determinada canción. Las notas están colocadas en celdas, que suponen cada una un semitono de la escala musical. Recuerda que, por ejemplo, **LA#** es lo mismo que **SIb**. Para subir una canción un tono, tendremos que "avanzar", en el sentido de las agujas del reloj, dos casillas y transformar cada nombre de acorde por el correspondiente, dos casillas más adelante. Así, un acorde de **DO** se transformará en un acorde de **RE**, un acorde de **mi7** de transformará en un **fa#7** y así sucesivamente.

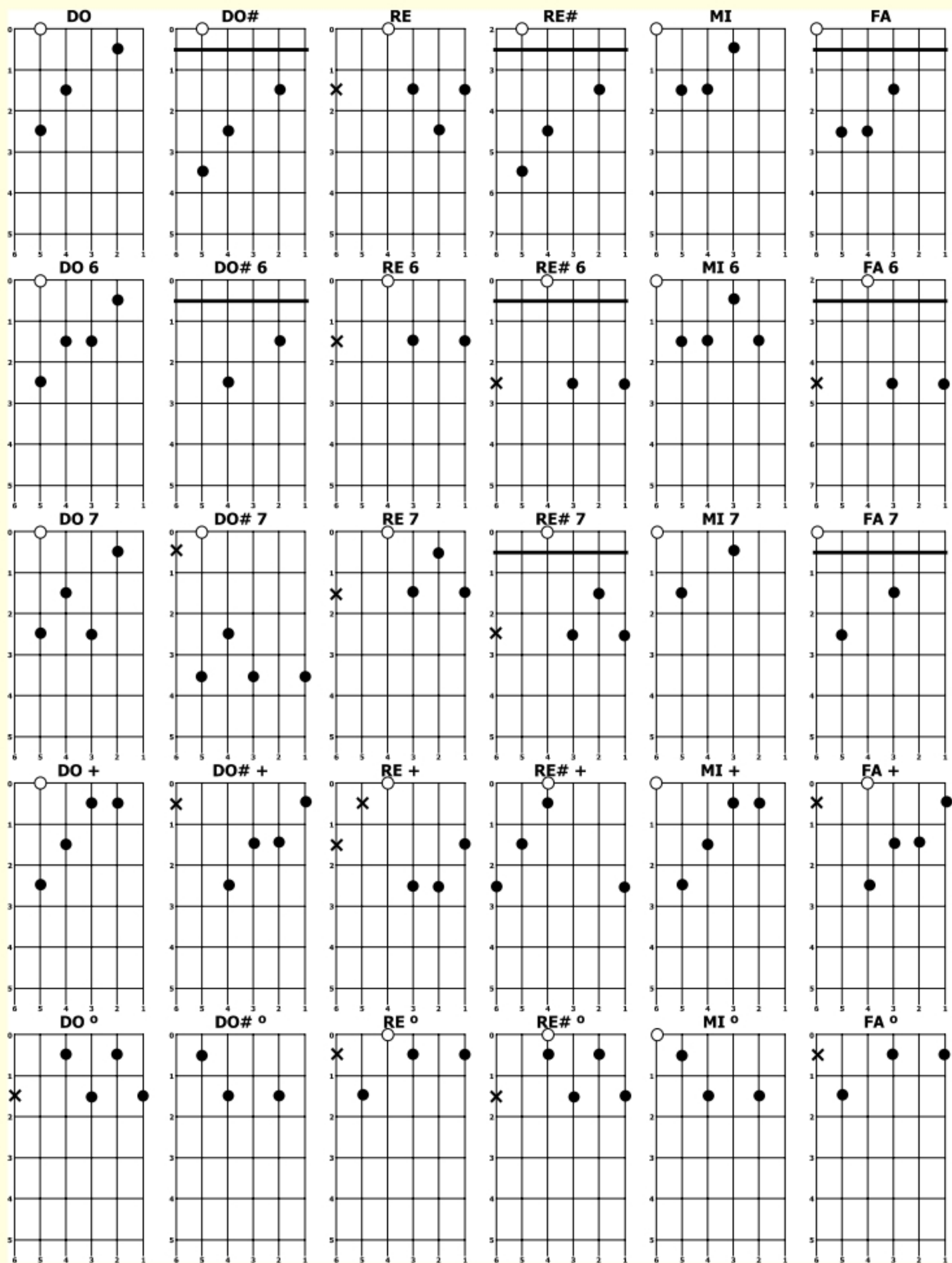
Para bajar el tono de una canción el proceso es el mismo, siguiendo el sentido inverso de las agujas de reloj en el gráfico. Por ejemplo, para bajar tono y medio una canción, retrocederíamos tres casillas (tres semitonos); un acorde de **DO** se transformaría, de esta forma, en un acorde de **LA**, y un acorde de **la** se transformaría en un **fa#**.

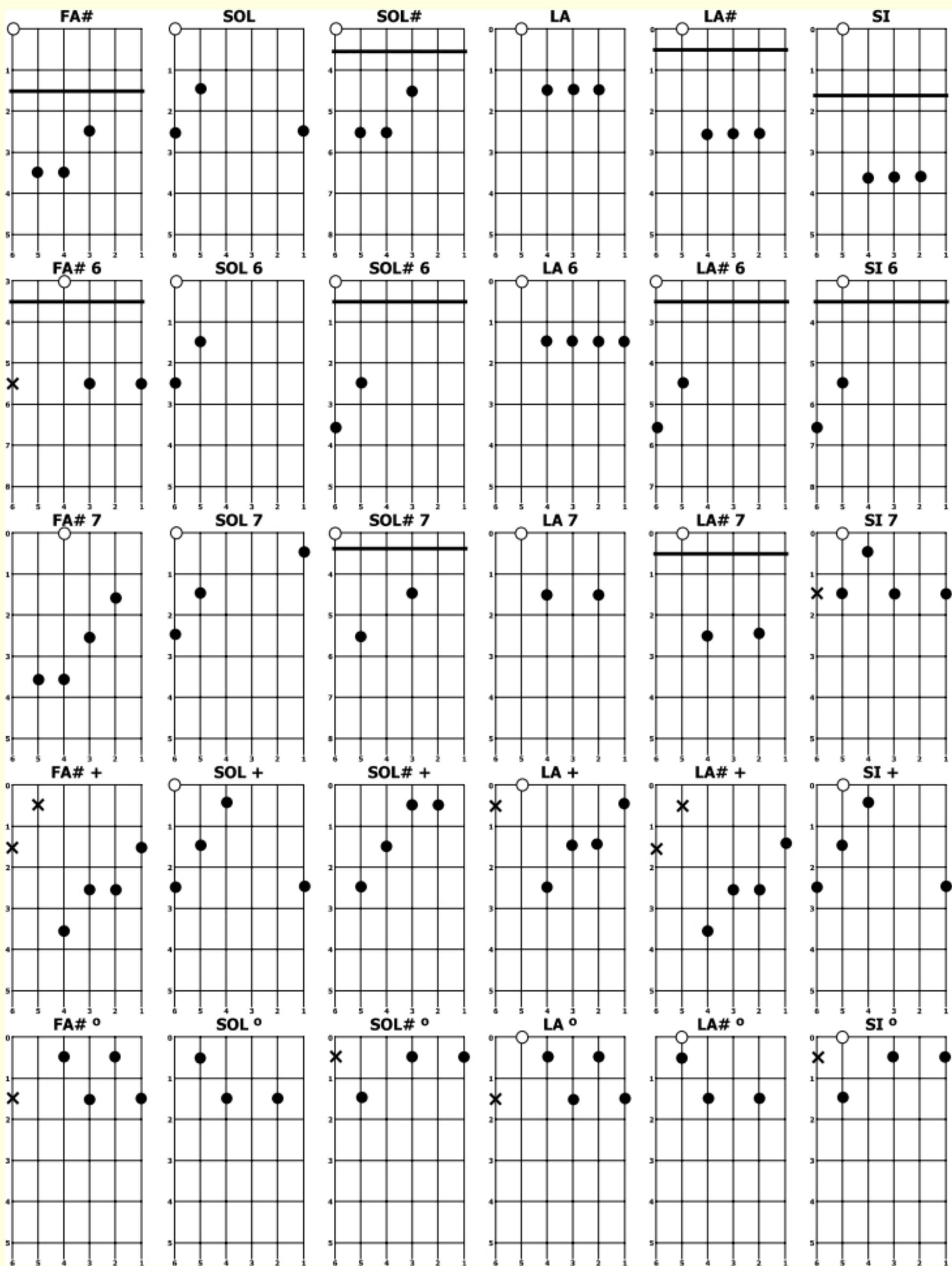
Las características del acorde (mayor, menor, séptima, etc.) no se ven afectadas a la hora de cambiar una tonalidad: los acordes mayores seguirán siendo mayores, y los acordes de séptima igualmente seguirán siendo un acorde de séptima.

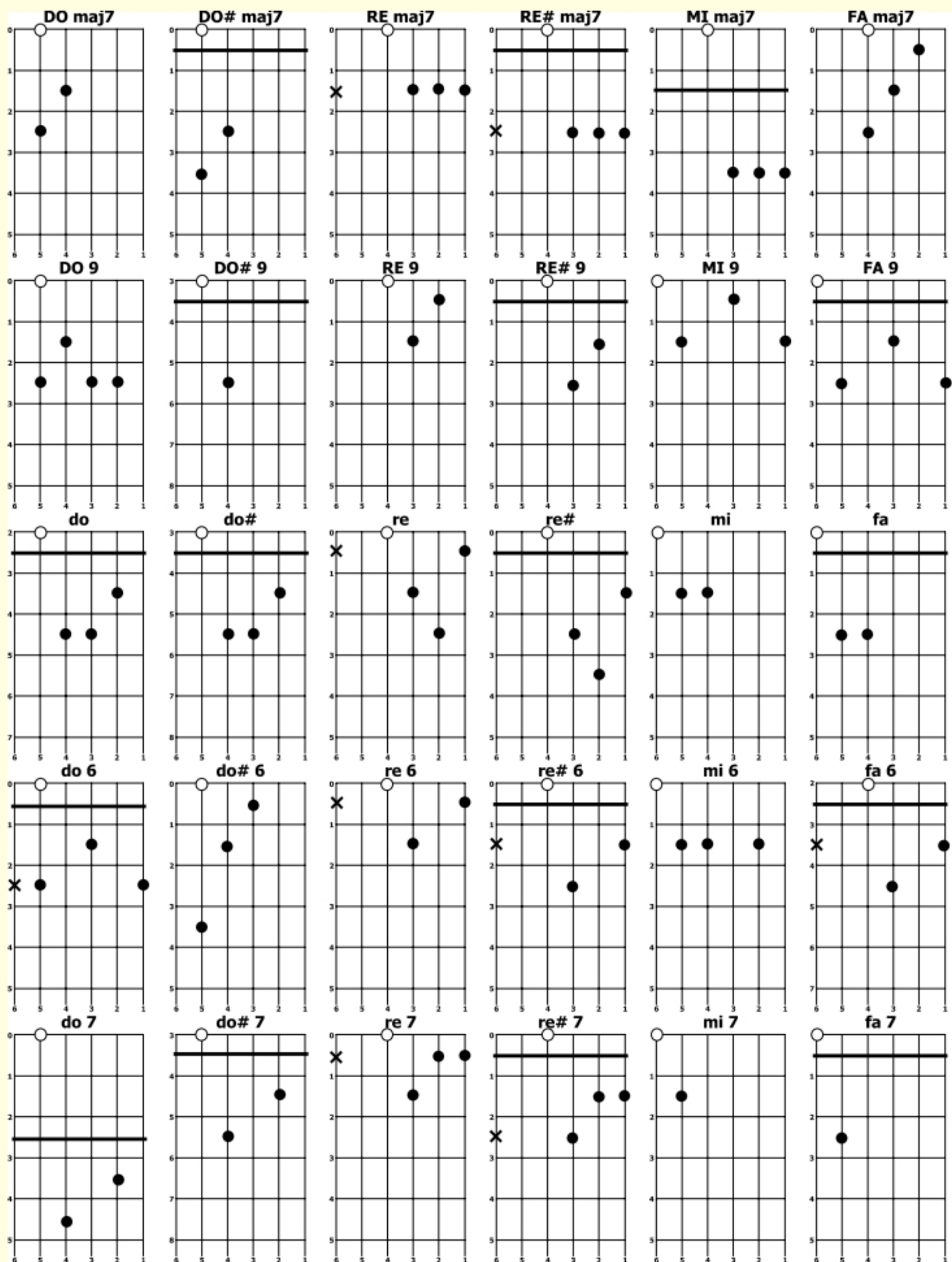
Te recomendamos que prepares con antelación los cantos, considerando las tonalidades más adecuadas para cada ocasión.

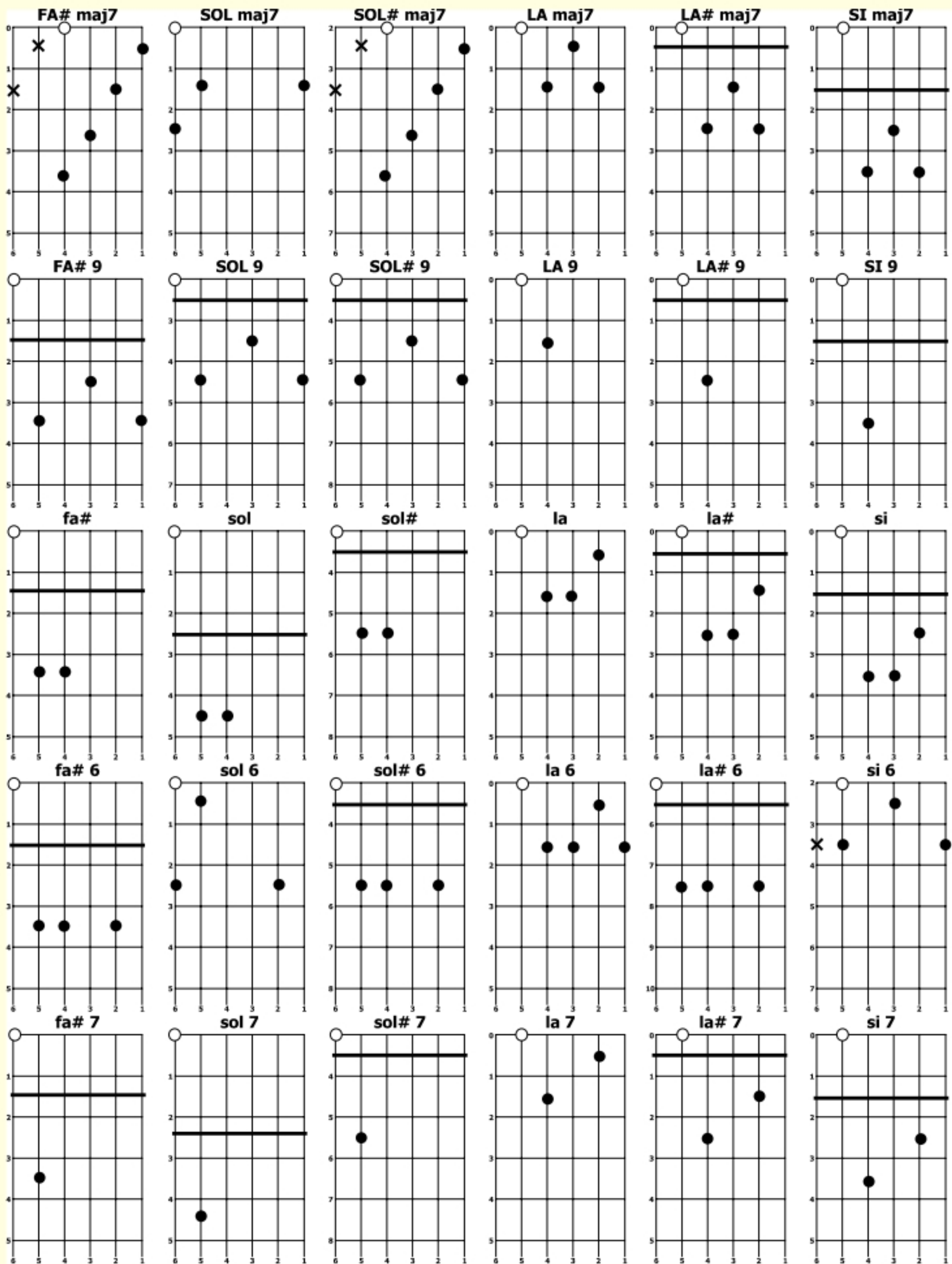
La preparación y el ensayo previos son muy importantes para que la música cumpla su misión de acompañamiento y alabanza sin que haya problemas.

Te animo a que practiques los cambios de tono y te acostumbres a hacerlos mentalmente.









GUITAR CHORD CHARTS/ACORDES DE GUITARRA

The following symbols are used in the guitar diagrams:

Barre

String not to be played

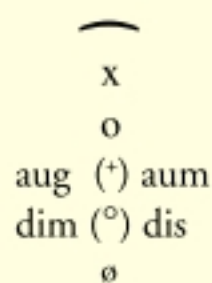
Open String to be played

Augmented chord

Diminished chord

Half diminished chord

(includes a minor seventh)



Símbolos que se utilizan en los acordes de guitarra:

Cejilla

Cuerda apagada (la cuerda indicada no se toca)

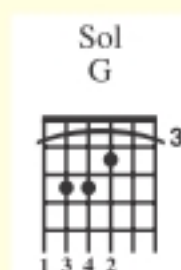
Cuerda suelta (la cuerda se toca al aire)

Acorde aumentado

Acorde disminuido

Acorde disminuido con séptima menor

The number to the right of some of the diagrams indicates the fret at which the chord is to begin.

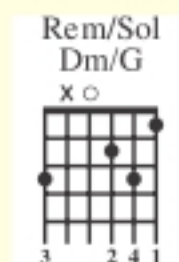


El número que se encuentra a la derecha de algunos diagramas indica el traste en que comienza el acorde.

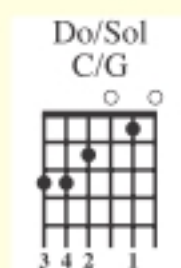
The numbers which appear at the bottom of the diagram make reference to the left hand fingering.



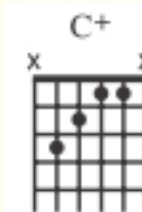
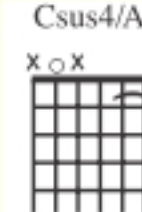
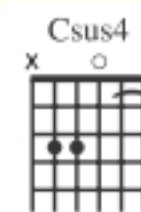
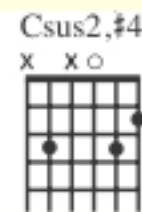
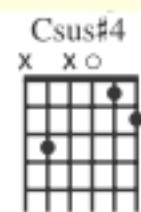
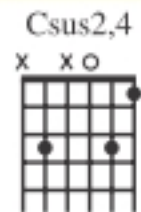
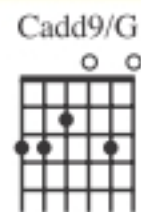
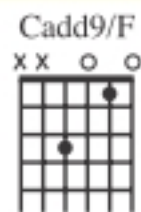
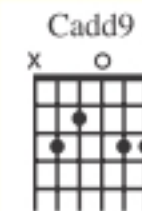
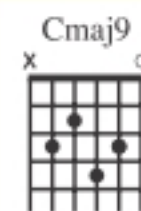
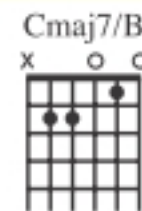
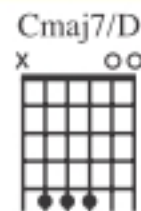
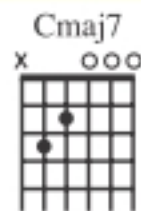
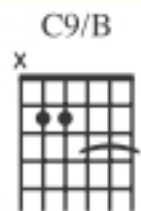
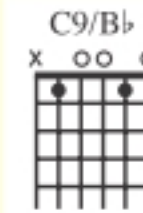
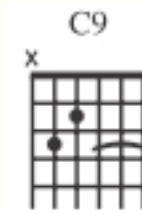
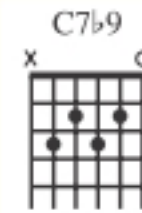
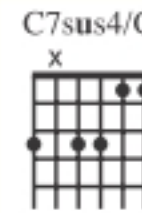
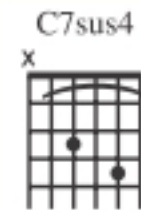
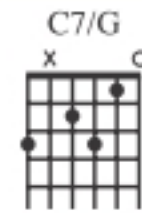
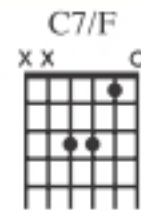
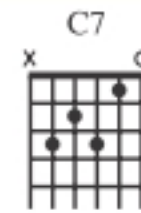
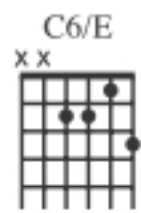
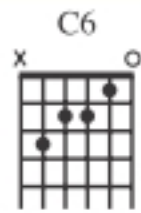
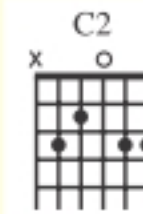
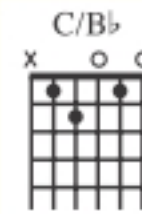
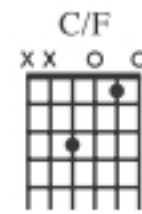
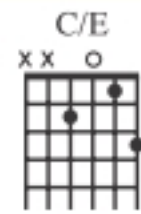
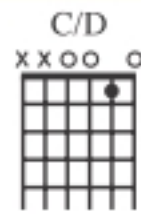
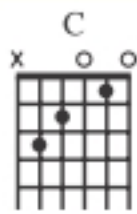
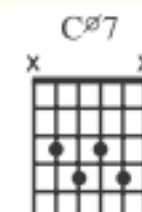
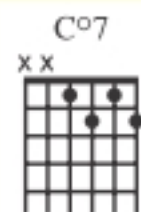
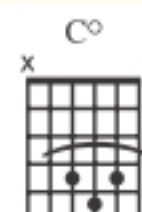
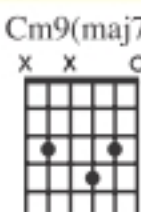
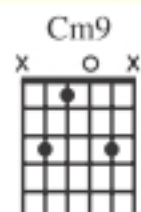
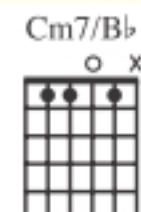
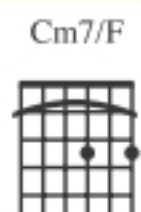
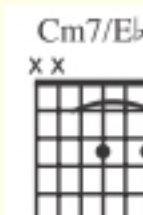
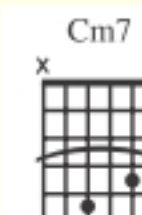
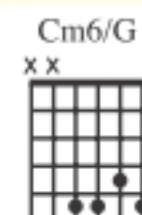
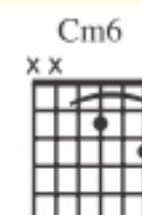
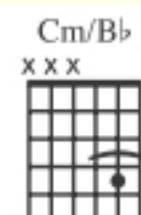
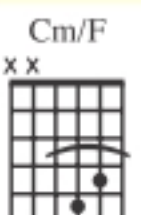
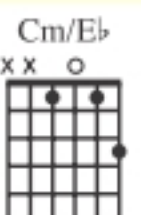
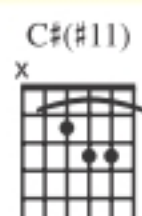
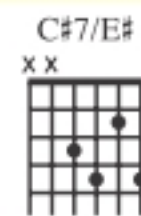
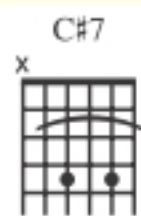
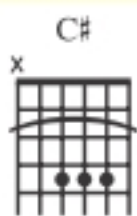
Los números que aparecen en la parte inferior del diagrama hacen referencia a la digitación.



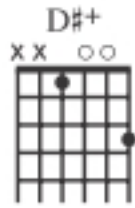
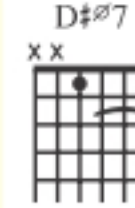
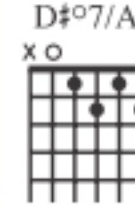
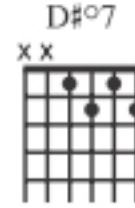
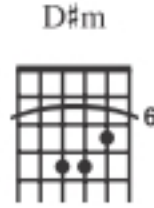
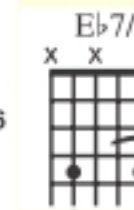
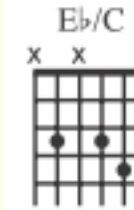
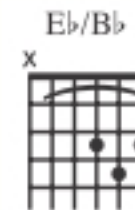
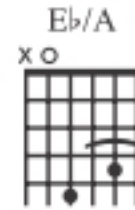
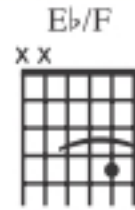
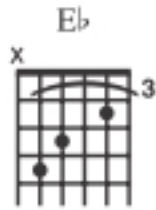
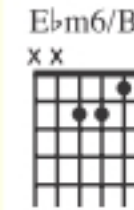
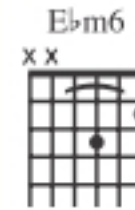
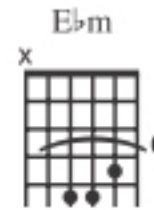
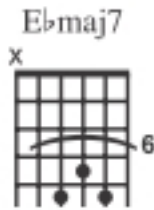
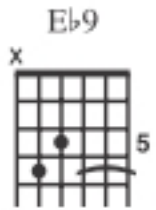
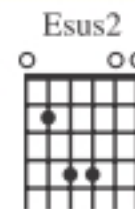
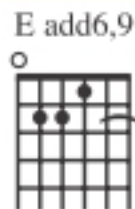
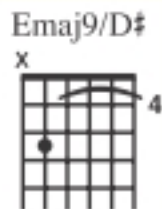
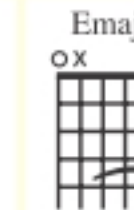
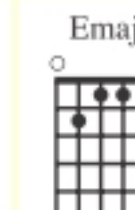
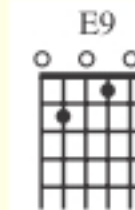
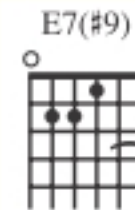
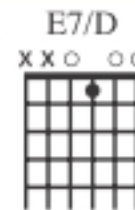
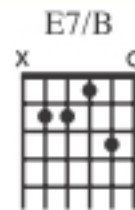
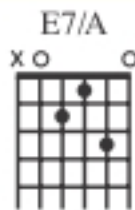
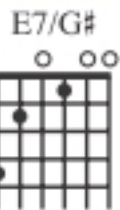
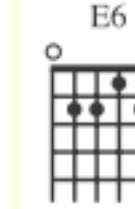
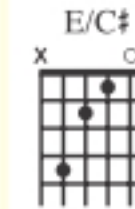
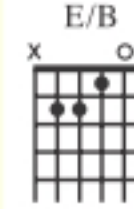
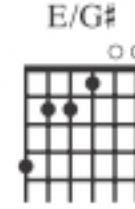
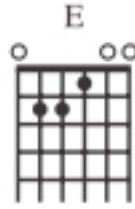
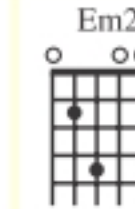
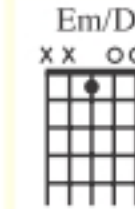
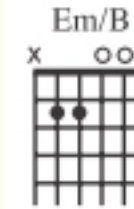
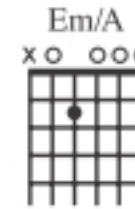
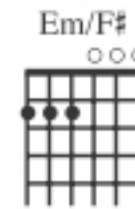
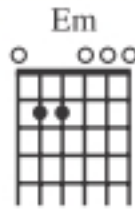
Some chord labels have a slash (/) in between two letters. The letter before the slash indicates the chord which needs to be played. The letter following the slash indicates the bass note which needs to be played, either as the lowest tone on the guitar or keyboard, or by the bass player. In the following example, C/G indicates that a C chord should be played with the note G sounding in the bass. Playing this as the bass note is not absolutely necessary, but is helpful for the voice leading of the piece.

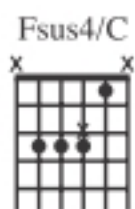
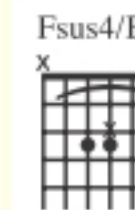
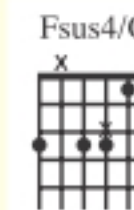
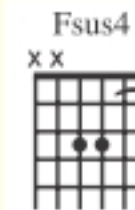
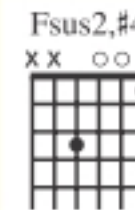
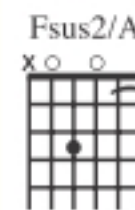
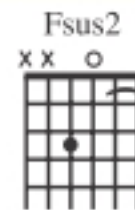
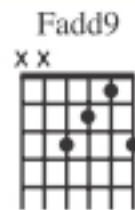
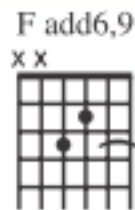
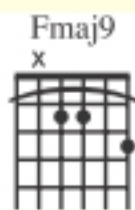
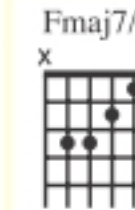
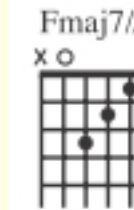
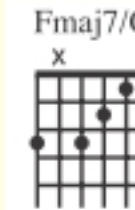
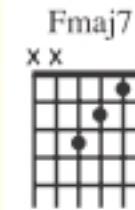
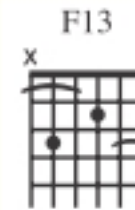
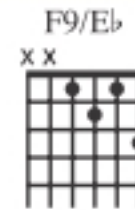
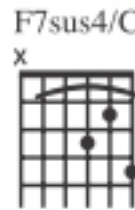
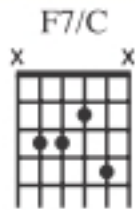
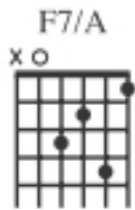
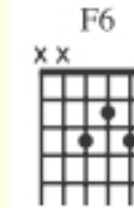
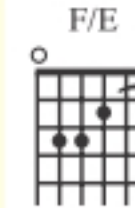
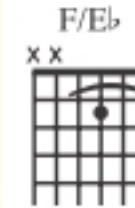
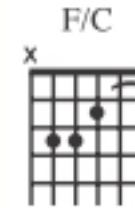
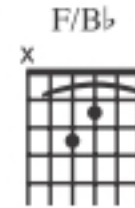
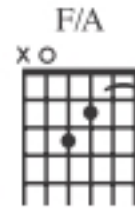
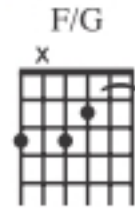
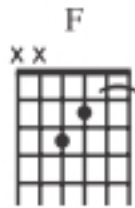
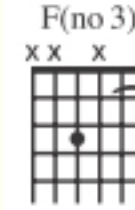
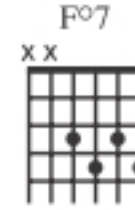
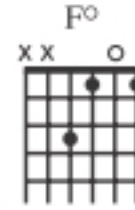
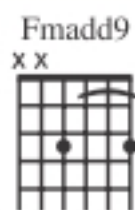
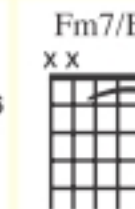
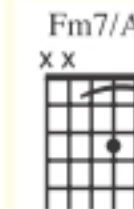
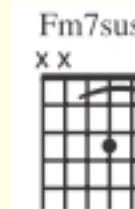
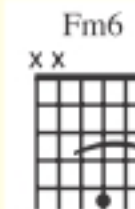
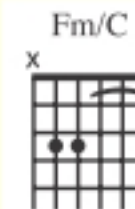
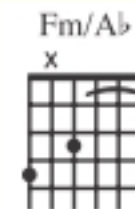
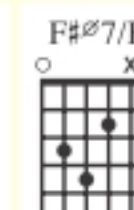
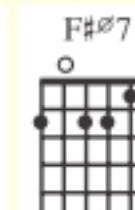
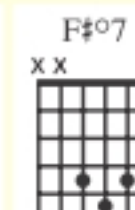
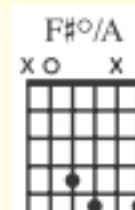
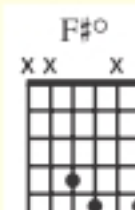
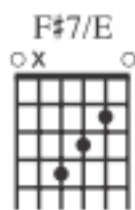
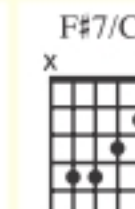
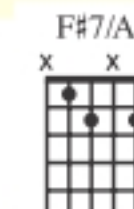
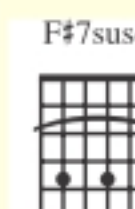
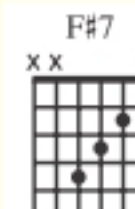
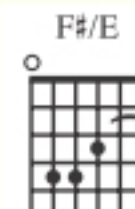
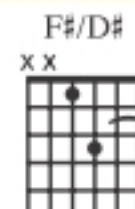
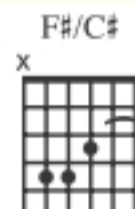
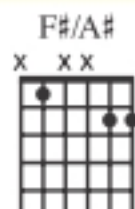
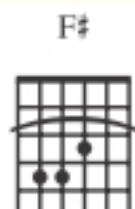
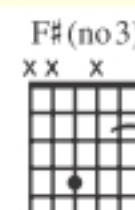
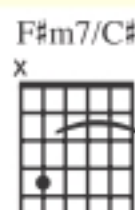
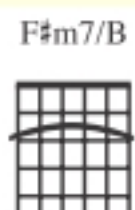
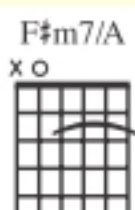
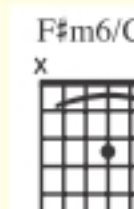
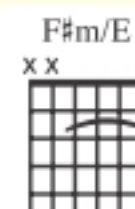
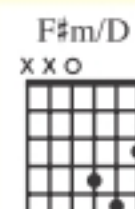
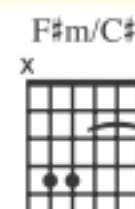
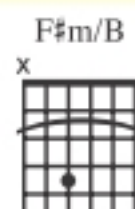
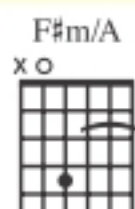


Algunos nombres de los acordes tienen una diagonal (/) entre dos notas. La nota a la izquierda de la diagonal indica el acorde que se debe tocar. La nota a la derecha de la diagonal indica la nota del bajo para el acorde que se debe tocar en la guitarra, el teclado o el bajo. Por ejemplo, en Do/Sol (C/G) se toca el acorde Do (C) sobre la nota de Sol (G) en el bajo. Aunque no es necesario tocar la nota del bajo, su ejecución ayuda a definir el movimiento de las voces de la estructura musical.

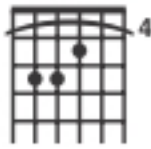
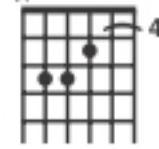
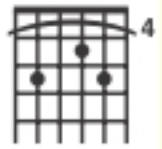
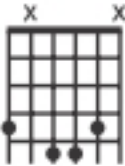
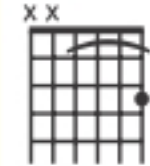
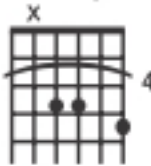
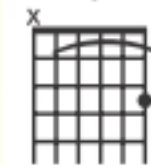
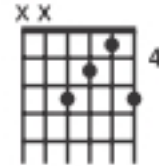
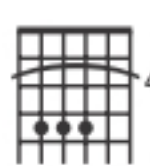
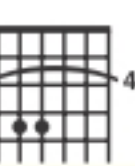
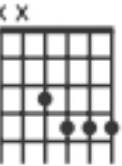
C**Cm****C♯**

C#m	C#m 	C#m/Ab 	C#m/B 	C#m/B# 	C#m7 	C#m7/B 	C#m add11 	C#° 	C#°7
C#°7									
Db	Db 	Db/F 	Db/Ab 	Db/C 	Db6 	Dbmaj7 	Dbadd9 	Dadd9/F# 	Db sus2
D	D 	D/E 	D/F# 	D/G 	D/A 	D/B 	D/C 	D/C# 	D(b6)
D6	D6,9 	D6/F# 	D6/A 	D7 	D7/F# 	D7/G 	D7/A 	D7/C 	D7(b9)
D7sus4	D9 	D9/F# 	D9sus4 	D13 	Dmaj7 	Dmaj7/A 	Dmaj7/F# 	Dadd6,9 	Dadd9
Dadd9/F#	Dadd9/A 	Dsus2 	Dsus2/C 	Dsus2,4 	Dsus4 	Dsus4/A 	Dsus4/C 		
Dm	Dm 	Dm/E 	Dm/F 	Dm/G 	Dm/A 	Dm/C 	Dm6 	Dm6/A 	Dm7
Dm7/F	Dm7/G 	Dm7/C 	Dm7 add11 	Dmadd9 	D° 	D°7 	Dø7 	D(no 3) 	

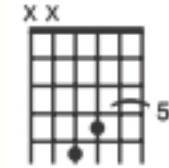
D#**D#m****Eb****Ebm****E****Em**

F**Fm****F \sharp** **F \sharp m**

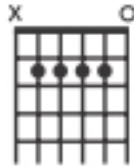
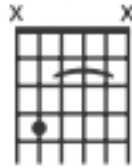
G\flat	G \flat 	G \flat /A \flat 	G \flat /D \flat 						
G	G 	G/A 	G/B 	G/C 	G/D 	G/E 	G/F 	G/F \sharp 	G6
G6/A 	G6/B 	G6/D 	G6,9 	G6,9/D 	G6,9/E 	G7 	G7/A 	G7/B 	G7/D
G7/F 	G7sus2,4 	G7sus4 	G9 	G9/B 	Gmaj7 	Gmaj7/A 	Gmaj7/B 	Gmaj7/D 	Gmaj7/F \sharp
Gmaj9 	Gmaj9/A 	Gmaj9/B 	Gadd2 	Gadd9 	Gadd9/B 	G add9/D 	Solsus2 Gsus2 	Gsus2,4 	Gsus4
Solsus \sharp 4 Gsus \sharp 4 	Gsus4/D 	Gm	Gm 	Gm/A 	Gm/B \flat 	Gm/C 	Gm/D 	Gm/F 	Gm6
Gm6/B \flat 	Gm7 	Gm7/B \flat 							

A \flat A \flat A \flat /CA \flat /D \flat A \flat /E \flat A \flat /GA \flat 2/CA \flat 2/EA \flat 6A \flat 13A \flat maj7A \flat maj7/E \flat A \flat maj9A \flat maj9/B \flat A \flat add9A \flat sus4**A \flat m**A \flat mA \flat m/F**A**

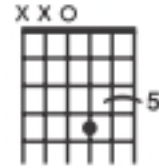
A



A/B

A/C \sharp 

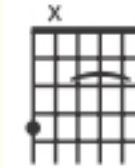
A/D



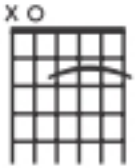
A/E



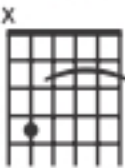
A/G

A/G \sharp 

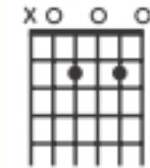
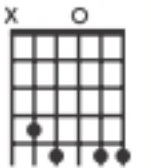
A6



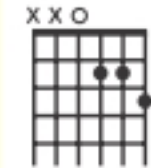
A6/B

A6/C \sharp 

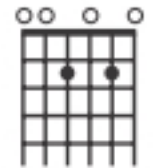
A7

A7/C \sharp 

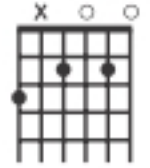
A7/D



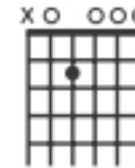
A7/E



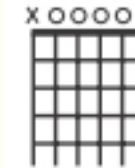
A7/G



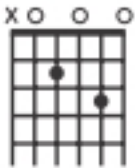
A7sus2



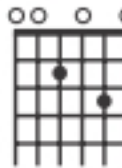
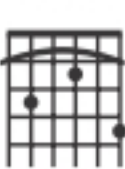
A7sus2,4



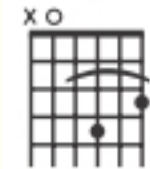
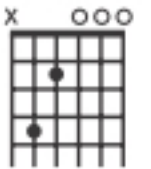
A7sus4



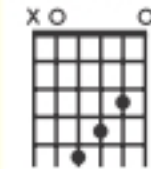
A7sus4/E

A7(\sharp 9)

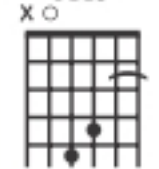
A9

A9/C \sharp 

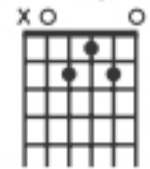
A9sus4



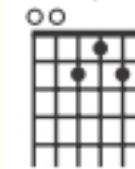
A13



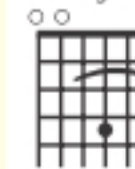
Amaj7



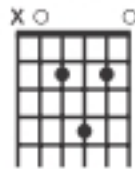
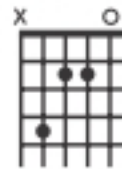
Amaj7/E



Amaj9/E



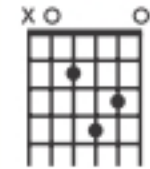
Aadd9

Aadd9/C \sharp 

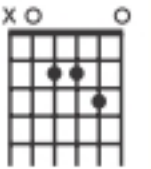
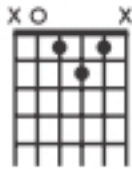
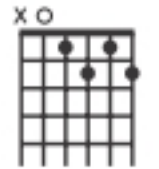
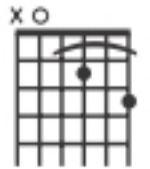
Asus2



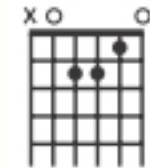
Asus2,4



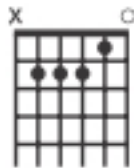
Asus4

A $^{\circ}$ A $^{\circ}$ 7A \emptyset 7**Am**

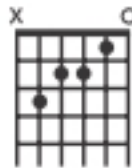
Am



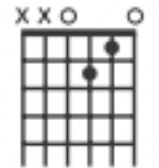
Am/B



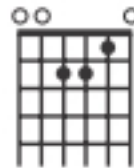
Am/C



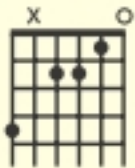
Am/D



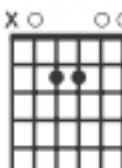
Am/E

Am/F \sharp 

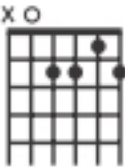
Am/G

Am/G \sharp 

Am2



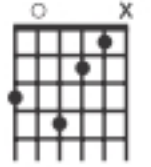
Am6



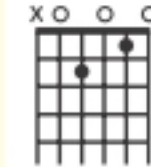
Am6/E



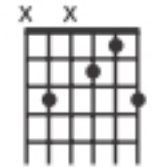
Am6/G



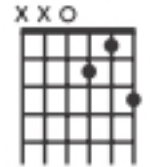
Am7



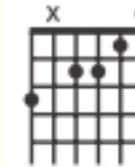
Am7/C



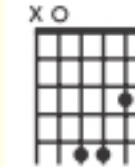
Am7/D



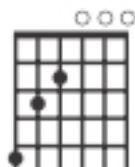
Am7/G



Am7add11



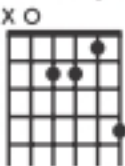
Am9



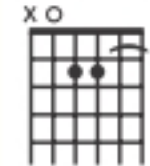
Am9/E



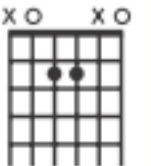
Am(maj7)



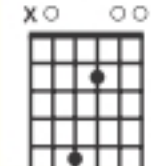
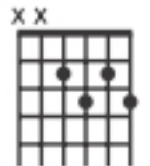
Am add6

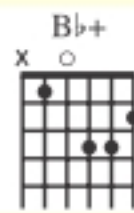
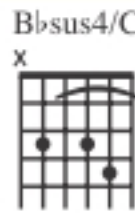
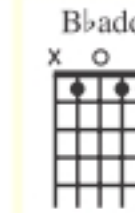
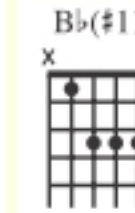
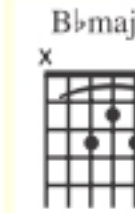
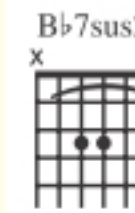
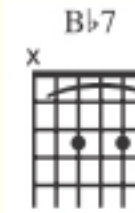
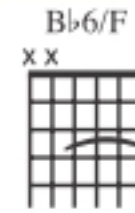
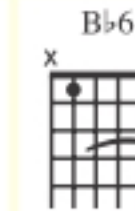
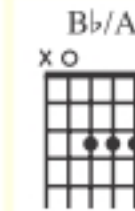
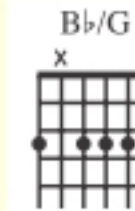
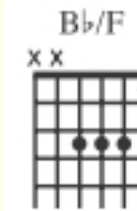
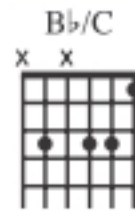
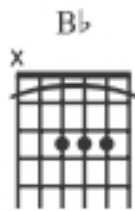
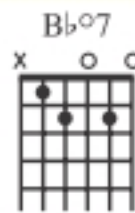
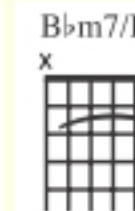
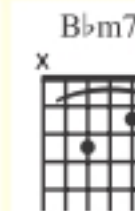
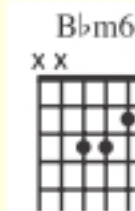
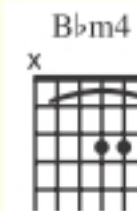
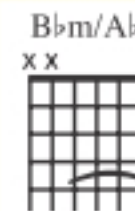
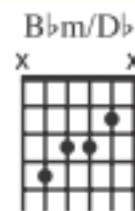
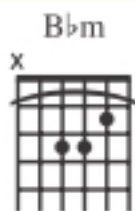
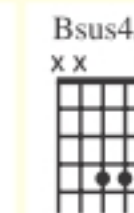
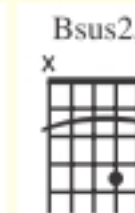
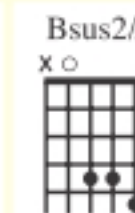
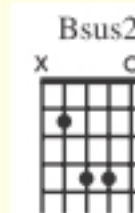
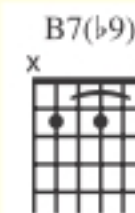
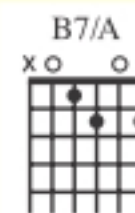
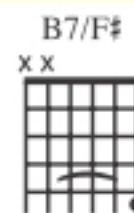
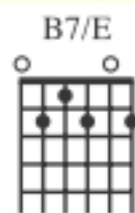
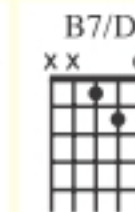
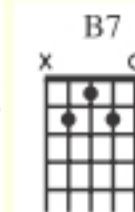
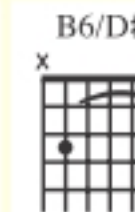
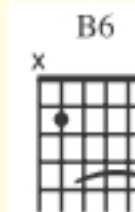
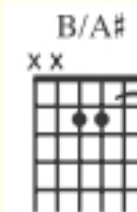
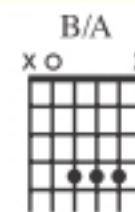
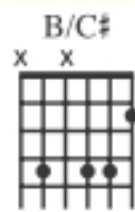
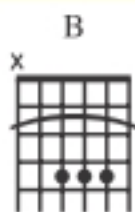
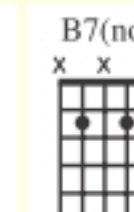
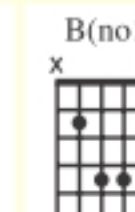
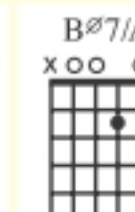
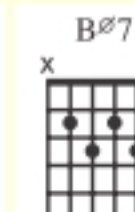
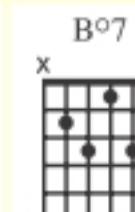
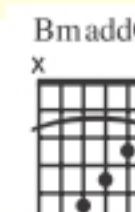
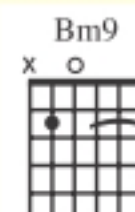
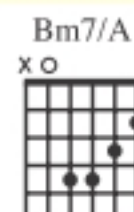
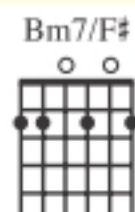
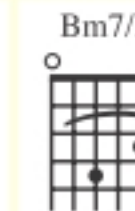
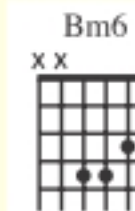
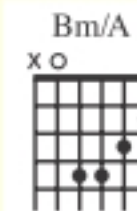
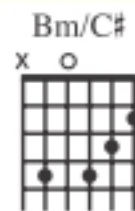
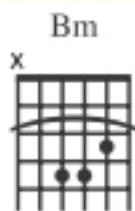


A(no 3)



Am11

**A \sharp** A \sharp $^{\circ}$ 7

B \flat **B \flat m****B****Bm**

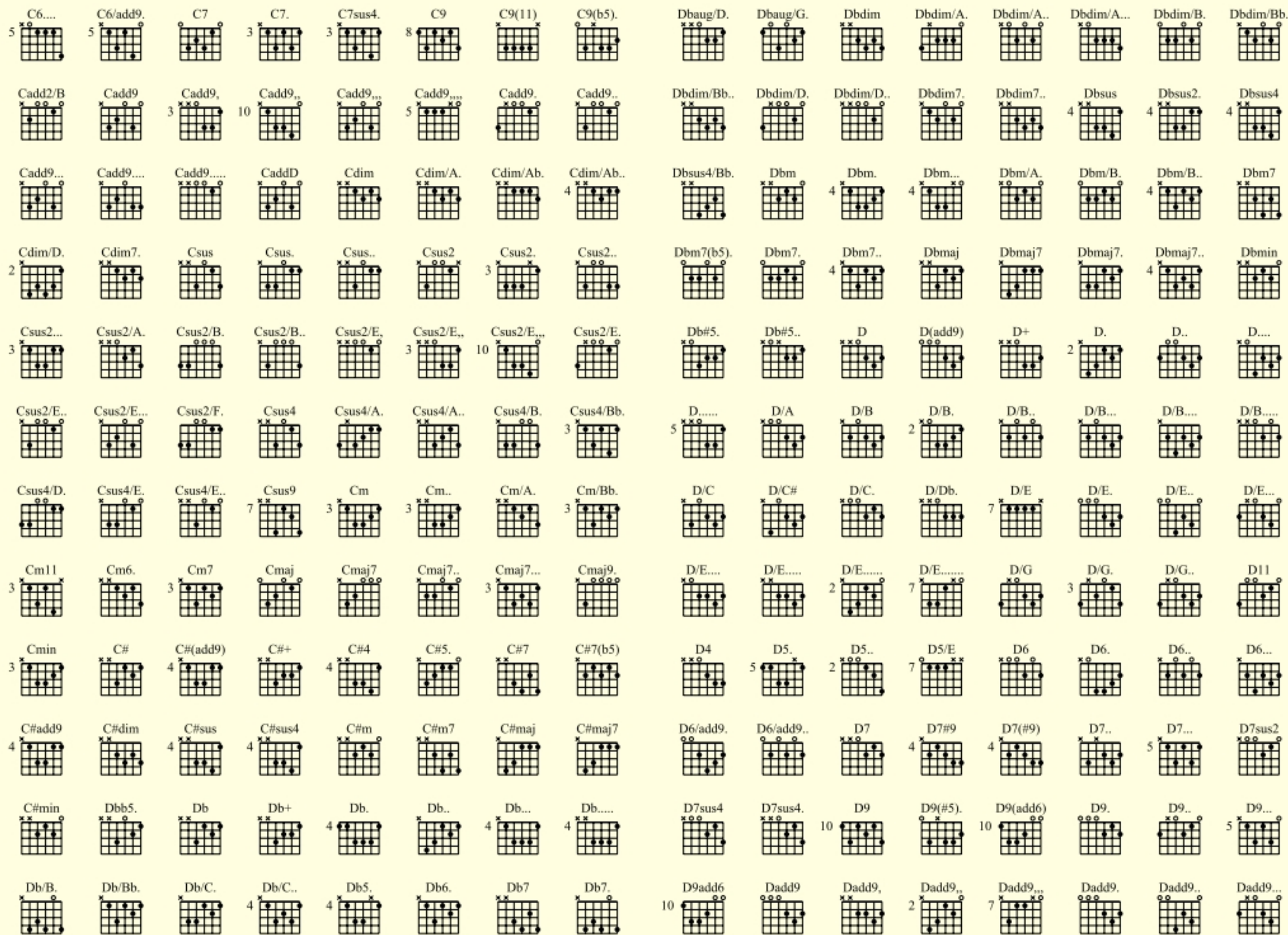
THE ULTIMATE GUITAR CHORD CHART II - by Phillip J Facoline

email- pfacol@claine.cc.und.ac.za

The 's and ,s after the chord name means that the chord is a duplicate or alternate formation.

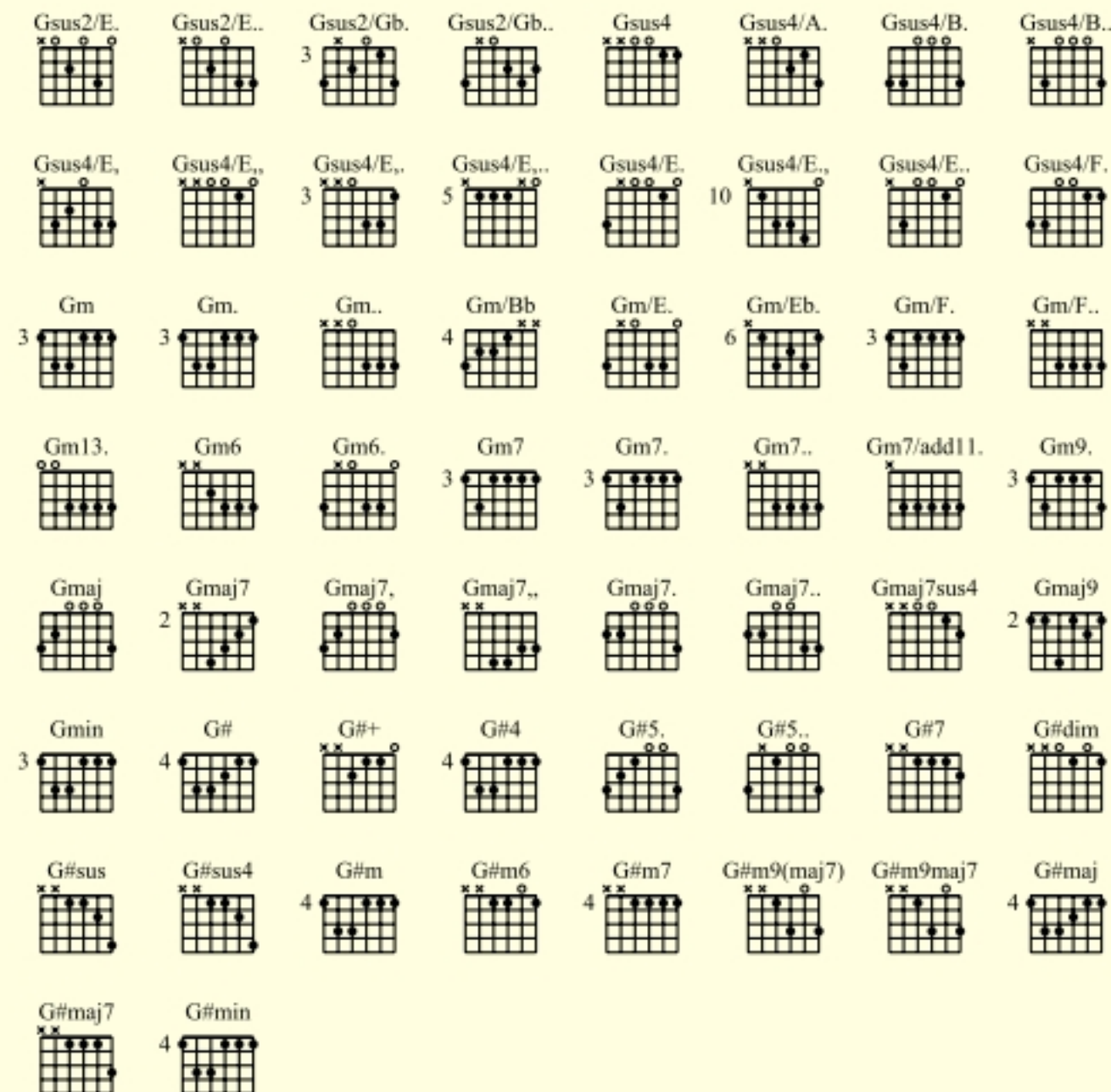
								A7sus4.... 3	A9	A9sus	Aadd9.	Aadd9.. 6	Aaug/D.	Aaug/G.	Adim
Ab 4	Ab+ x x	Ab/A. x x	Ab/F. 8	Ab/F.. x x	Ab/Gb. x x	Ab/Gb.. 4	Ab11 4	Adim/Ab. x x	Adim/E. x x	Adim/F. x x	Adim/F.. 3	Adim/G. x x	Adim/Gb. x x	Adim7. x x	Asus x x
Ab4 x x	Ab5. 4	Ab6. 8	Ab6.. x x	Ab7 x x	Ab7.. 4	Abdim x x	Abdim/E. x x	Asus.. x x	Asus... 5	Asus.... x x	Asus2 x x	Asus2.. x x	Asus2... x x	Asus2.... x x	Asus2..... x x
Abdim/E.. x x	Abdim/E... x x	Abdim/Eb.. x x	Abdim/F. x x	Abdim/F.. x x	Abdim/F... x x	Abdim7. x x	Abdim7.. x x	Asus2/Ab. x x	Asus2/C. 5	Asus2/C.. x x	Asus2/D. x x	Asus2/D.. x x	Asus2/Db. x x	Asus2/Db.. 6	Asus2/Eb. x x
Abdim7... x x	Absus x x	Absus. 4	Absus2/F. x x	Absus4 x x	Abm 4	Abm/D. x x	Abm/E. x x	Asus2/F. x x	Asus2/G. x x	Asus2/G.. 4	Asus2/Gb. x x	Asus2/Gb.. 2	Asus4 x x	Asus4/Ab. x x	Asus4/B. x x
Abm/E.. 4	Abm/E... x x	Abm/Gb.. x x	Abm7 4	Abm7.. x x	Abmaj 4	Abmaj7 x x	Abmin 4	Asus4/Bb. x x	Asus4/C. x x	Asus4/C.. 5	Asus4/Db. x x	Asus4/Db.. x x	Asus4/F. 6	Asus4/G. x x	Asus4/G.. x x
Ab#5. x x	A x x	A+ x x	A.. 2	A... 5	A.... 4	A/Ab. x x	A/B. x x	Asus4/G... x x	Asus4/Gb. x x	Asus4/Gb.. x x	Am x x	Am(7#) x x	Am(add9) x x	Am.. 5	Am... x x
A/B.. 5	A/D x x	A/D.... x x	A/D..... 5	A/D..... 9	A/F# x x	A/G# x x	A/G. x x	Am/B. 5	Am/B.. x x	Am/D. x x	Am/D.. 5	Am/Eb. x x	Am/F. x x	Am/F.. x x	Am/F... x x
A/G.. x x	A/G... x x	A/Gb. x x	A/Gb.. x x	A/Gb.... x x	A/Gb..... x x	A/Gb..... x x	A11 x x	Am/F.... x x	Am/F..... x x	Am/G. x x	Am/G. x x	Am/G.. x x	Am/G... x x	Am/G.... 5	Am/Gb. x x
A13 5	A4 x x	A5. 5	A5.. x x	A5... 5	A6 x x	A6.. x x	A6... x x	Am/Gb.. x x	Am6 x x	Am6. x x	Am6.. x x	Am7 x x	Am7(b5). x x	Am7. x x	Am7.. x x
A6.... x x	A6..... x x	A6/7. x x	A6/7sus. 3	A6/7sus.. x x	A7 x x	A7(#5). x x	A7(9+) x x	Am7.... 5	Am7/add11. 5	Am7sus4 x x	Am9 5	Amadd9 x x	Amaj x x	Amaj7 x x	Amin x x
A7+ x x	A7. x x	A7.. x x	A7... x x	A7/add11. x x	A7sus4 x x	A7sus4.. x x	A7sus4... x x	Amin/maj9. 5	Am#7 x x	A# x x	A#+ x x	A#4 x x	A#5. x x	A#5.. x x	A#7 3

A#dim	A#sus	A#sus4	A#m	A#m7	A#maj	A#maj7	A#min	Bdim/A..	Bdim/A...	Bdim/Ab.	Bdim/Ab..	Bdim/Ab...	Bdim/G.	Bdim/G..	Bdim/G...
Bbb5.	Bb	Bb+	Bb.	Bb...	Bb/A.	Bb/Ab.	Bb/Ab..	Bdim7.	Bdim7..	Bdim7...	Bsus	Bsus.	Bsus..	Bsus2.	Bsus2..
Bb/Db.	Bb/E.	Bb/G.	Bb/G..	Bb11	Bb4	Bb5.	Bb6	Bsus2/E.	Bsus4	Bsus4/A.	Bsus4/A..	Bsus4/Ab.	Bsus4/Ab..	Bsus4/Db.	Bsus4/Eb.
Bb6.	Bb6/add9.	Bb7	Bb7.	Bb7..	Bb7sus4.	Bb9	Bbadd#11.	Bsus4/Eb..	Bsus4/G.	Bsus4/G..	Bsus4/G...	Bm	Bm(maj7)	Bm(sus9)	Bm.
Bbaug/E.	Bbdim	Bbdim/C.	Bbdim/D.	Bbdim/G.	Bbdim/G..	Bbdim/Gb.	Bbdim/Gb..	Bm...	Bm/A.	Bm/A..	Bm/A...	Bm/A....	Bm/A.....	Bm/G.	Bm/G..
Bbdim7.	Bbdim7..	Bbsus	Bbsus2.	Bbsus2/G.	Bbsus4	Bbsus4/Ab.	Bbm	Bm/G...	Bm/G....	Bm6	Bm7	Bm7(b5).	Bm7(b5)..	Bm7(b5)...	Bm7.
Bbm.	Bbm/Ab.	Bbm/D.	Bbm/Gb.	Bbm7	Bbm9	Bbmaj	Bbmaj7	Bm7..	Bm7...	Bm7....	Bm7.....	Bm7/add11.	Bm7b5	Bmaj	Bmaj7
Bbmaj7.	Bbmaj9.	Bbmin	Bb#5.	B	B(addE)	B+	B.	Bmaj7/#11.	Bmin	Bmsus9	Bmmaj7	B#5.	B#5..	Cb5.	C
B/A.	B/A..	B/A...	B/A....	B/Ab.	B/E.	B/E..	B/F#	C(add9)	C(addD)	C+	C..	C...	C....	C.....	C.....
B11	B11/13	B13	B4	B5.	B6.	B7	B7#9	C/A.	C/A..	C/A...	C/A....	C/B	C/B.	C/B...	C/Bb.
B7(#9)	B7+	B7+5	B7..	B7....	B7/add11.	B7/add11..	B7sus4.	C/D.	C/D..	C/D...	C/D....	C/D.....	C/D.....	C/D.....	C/D.....
B7sus4..	B9	BaddE	BaddE/F#	Baug/E.	Baug/E..	Bdim	Bdim/A.	C/F.	C/F..	C11	C4	C5.	C6	C6.	C6..



Dadd9....	Daug/E.	Ddim	Ddim/B.	Ddim/B..	Ddim/B...	Ddim/Bb.	Ddim/Bb..	Dm/B	Dm/C	Dm/C#	Dm6(5b)	Dm7	Dm9	Dmaj	Dmaj7
Ddim/C.	Ddim7.	Ddim7..	Ddim7...	Dsus	Dsus.	Dsus..	Dsus...	Dmin	Dm#5	Dm#7	D#	D#+	D#4	D#7	D#dim
Dsus2	Dsus2.	Dsus2..	Dsus2...	Dsus2/Ab.	Dsus2/B.	Dsus2/B..	D#sus	D#sus4	D#m	D#m7	D#maj	D#maj7	D#min	Eb	
Dsus2/Bb.	Dsus2/C.	Dsus2/C..	Dsus2/Db.	Dsus2/Db.	Dsus2/Db..	Dsus2/F.	Dsus2/G.	Eb(add9)	Eb+	Eb.	Eb..	Eb...	Eb/C.	Eb/D.	Eb/Db.
Dsus2/G.,	Dsus2/G.	Dsus2/G..	Dsus2/G...	Dsus2/Gb.	Dsus2/Gb.,	Dsus2/Gb.	Dsus2/Gb..	Eb/Db..	Eb/Db...	Eb/E.	Eb4	Eb5.	Eb6.	Eb7	Eb7.
Dsus4	Dsus4/B.	Dsus4/B..	Dsus4/C.	Dsus4/E.	Dsus4/E.	Dsus4/E..	Dsus4/E...	Eb7..	Eb7...	Ebadd9	Ebaug/E.	Ebaug/E..	Ebdim	Ebdim/B.	Ebdim/B..
Dsus4/Gb.	Dsus4/Gb..	Dm	Dm(#5)	Dm(#7)	Dm..	Dm/A	Dm/B	Ebdim/B...	Ebdim/C.	Ebdim7.	Ebsus	Ebsus2/Ab.	Ebsus4	Ebsus4/F.	Ebm
Dm/B.	Dm/B..	Dm/B...	Dm/Bb.	Dm/C	Dm/C#	Dm/C.	Dm/C..	Ebm.	Ebm/Db.	Ebm7	Ebm7.	Ebmaj	Ebmaj7	Ebmaj7.	Ebmin
Dm/C...	Dm/Db.	Dm/E.	Dm6(5b)	Dm6.	Dm6..	Dm7	Dm7(b5).	Eb#5.	Eb#5..	E	E+	E.	E..	E/A.	E/D.
Dm7.	Dm7...	Dm7/add11.	Dm9	Dmaj	Dmaj7	Dmaj7.	Dmin	E/D..	E/D...	E/D....	E/Db.	E/Db..	E/Eb.	E/Eb..	E/Eb...
Dmin/maj7.	Dm#5	Dm#7	D#	D#+	D#4	D#5.	D#7	E/Gb.	E/Gb..	E/Gb...	E11	E11/b9.	E5	E5.	E5..
D#dim	D#sus	D#sus4	D#m	D#m7	D#maj	D#maj7	D#min	E6	E6.	E6..	E7	E7#9	E7(#9)	E7(11)	E7(5b)

Fm7	Fm7.	Fm7..	Fmaj	Fmaj7	Fmaj7(+5)	Fmaj7,	Fmaj7,,	G(add9)	G+	G,	G,,	G,,,	G.	G..	G...
Fmaj7.	Fmaj7..	Fmaj7...	Fmaj7/#11.	Fmaj7/A	Fmaj7/C	Fmaj9.	Fmin	G....	G.....	G/A	G/A.	G/A..	G/B	G/C.	G/C..
Fmmaj7	F#	F#+	F#/E	F#11	F#4	F#5.	F#5..	G/D	G/E,	G/E,,	G/E,,,	G/E....	G/E..	G/E...	G/E....
F#7	F#9	F#dim	F#sus	F#sus4	F#m	F#m/C#m	F#m6	G/E....	G/E.....	G/F#	G/F.	G/F..	G/F...	G/Gb.	G/Gb..
F#m7	F#m7-5	F#maj	F#maj7	F#min	Gb	Gb+	Gb.	G/Gb...	G/Gb....	G11	G4	G5.	G5..	G6	G6(sus4)
Gb..	Gb...	Gb/Ab.	Gb/E.	Gb/E..	Gb/Eb.	Gb/F.	Gb6.	G6,	G6,,	G6,,,	G6....	G6...	G6..	G6...	G6...
Gb7	Gb7(#5).	Gb7.	Gb7..	Gb7/#9.	Gb7sus4.	Gb9	Gbadd9.	G6....	G6/add9.	G6/add9..	G6/add9...	G6sus4	G7	G7#9	G7(#9)
Gbaug/E.	Gbdim	Gbdim/D.	Gbdim/D.	Gbdim/D..	Gbdim/E.	Gbdim/E..	Gbdim/Eb.	G7(b9)	G7(sus4)	G7+	G7,	G7..	G7...	G7/add11.	G7b9
Gbdim7.	Gbsus	Gbsus.	Gbsus2/Bb.	Gbsus4	Gbsus4/E.	Gbm	Gbm.	G7sus4	G7sus4.	G9	G9(11)	G9.	G9..	Gadd9	Gadd9.
Gbm..	Gbm...	Gbm/D.	Gbm/D..	Gbm/E.	Gbm/E..	Gbm/E.	Gbm/E..	Gadd9..	Gaug/E.	Gaug/E..	Gdim	Gdim/E.	Gdim/E..	Gdim/Eb.	Gdim/Eb..
Gbm/E...	Gbm7	Gbm7(b5).	Gbm7(b5)...	Gbm7,	Gbm7.	Gbm7,,	Gbm7..	Gdim/Eb...	Gdim7.	Gdim7..	Gsus	Gsus.	Gsus..	Gsus...	Gsus2,
Gbm7...	Gbm7/b9.	Gbmaj	Gbmaj7	Gbmaj7.	Gbmaj7.	Gbmaj7..	Gbmaj7..	Gsus2,,	Gsus2.	Gsus2..	Gsus2/B.	Gsus2/B..	Gsus2/C.	Gsus2/E.	Gsus2/E..



Chords in the key of:-

Ab or G#	Ab	Bbm	Cm	Db	Eb	Fm	Gdim
A	A	Bm	Dbm	D	E	Gbm	Abdim
Bb or A#	Bb	Cm	Dm	Eb	F	Gm	Adim
B	B	Dbm	Ebm	E	Gb	Abm	Bbdim
C	C	Dm	Em	F	G	Am	Bdim
Db or C#	Db	Ebm	Fm	Gb	Ab	Bbm	Cdim
D	D	Em	Gbm	G	A	Bm	Dbdim
Eb or D#	Eb	Fm	Gm	Ab	Bb	Cm	Ddim
E	E	Gbm	Abm	A	B	Dbm	Ebdim
F	F	Gm	Am	Bb	C	Dm	Edim
Gb or F#	Gb	Abm	Bbm	B	Db	Ebm	Fdim
G	G	Am	Bm	C	D	Em	Gbdim

_aug	=	_#5	(Augmented triad)
_(no 3rd)	=	_5	(Root and 5th - Power chord)
_6/7sus4	=	_6/7sus	(Sus4 triad plus 6th, minor 7th)
_dom7	=	_7	(Major triad, minor 7th)
_7/add11	=	_7/11	(Minor triad, minor 7th, plus 11th)
_2	=	_add9	(Major triad, plus 9th)
_sus	=	_sus4	(No 3rd but a 4th from a major triad)
_#7	=	_maj7	(Major triad, major 7th)
_sus2	=	_add9(no 3rd)	(No 3rd but a 2th from a major triad)
_6/9	=	_6/add9	(Major triad plus 6th and 9th)
_9(#7)	=	_maj9	(Major triad, major 9th plus 7th)
_o7	=	_m7(b5)	(Diminished triad, minor 7th : half-diminished)
_dom9	=	_9	(Major triad, minor 7th plus 9th)

C/D is an C chord with a D bass note (xx0010).

A/B is an A chord with a B bass note (x22220).

G/D is an G chord with a D bass note (xx0003). And so on.

If you are playing in a band with a bass player you don't need to play the bass note with a bass note, just play it as a normal chord (eg. C/D = C and so on).

THE ULTIMATE GUITAR CHORD CHART II

Special thanks to Martin.Leclerc@Sun.com and Mario.Dorion@Sun.com for the use of their Postscript code and thanks to all those people that responded to my initial postings for guitar chords. Please check chords and notify me of any errors via email at:- Pfacol@elaine.cc.und.ac.za

Remember: Make as many copies as you want, pass it on to your friends.

An abstract geometric artwork featuring a central circular motif composed of concentric rings in light green, blue, and red. A diagonal band, also with concentric rings in red, white, and blue, crosses the center. The background is divided into four quadrants by a vertical line, with the left half in light blue and the right half in dark blue. The entire composition is overlaid with a pattern of sharp, triangular rays in light green and blue, radiating from the center. In the top left corner, there is a small cluster of white and blue dots.

ARPEGGIOS

La técnica de la ejecución con los dedos de la mano derecha da una sonoridad más suave y permite encadenar rápidamente acordes con la ayuda de arpeggios. A un nivel superior permitirá tocar una melodía y hacer los graves simultáneamente (ver el volumen II de este método).

El ejercicio nº 1 es muy simple. Para comprender y asimilar lo que está haciendo, **la mano izquierda no tocará por el momento**. Basta con pulsar separadamente las cuerdas al aire de MI grave, luego la de SOL, de SI y de MI aguda. Respete la digitación indicada para cada cuerda. Toque regularmente y al compás. **EVITE HACER DURAR LA ÚLTIMA NOTA MUCHO MÁS TIEMPO QUE LAS OTRAS** (es el error más frecuente en los principiantes).

EJERCICIO EN ARPEGIOS N° 1

Ejercicio en arpeggios n° 1.

Doigts de main droite

Cordes à vide : la main gauche ne joue pas!



OBSERVACIÓN: Es posible que tocar con el pulgar, el índice, el medio y el anular de la mano derecha le parezca más fácil o al contrario más difícil que tocar con una púa. *Es normal, algunos individuos presentan disposiciones para una o otra técnica.*

Ejercicios en arpeggios nº 2 y 3: el arpeggio es idéntico excepto que el pulgar de la mano derecha toca sobre la segunda grave (la cuerda de LA) o sobre la tercera (la cuerda de RE). Las consignas para tocar son idénticas a las del ejercicio nº 1.

EJERCICIOS EN ARPEGIOS N° 2 & 3

Ejercicios en arpeggios n° 2 & 3.

Los ejercicios en arpegios nº 4, 5 y 6 se tocan solamente con tres dedos (pulgar, índice y medio de la mano derecha), la mano izquierda no interviene todavía. Ninguna dificultad. *Son la preparación al "Anatole" en arpeggios de la página siguiente.*

EJERCICIO Nº 4



EJERCICIOS EN ARPEGIOS Nº 5 & 6

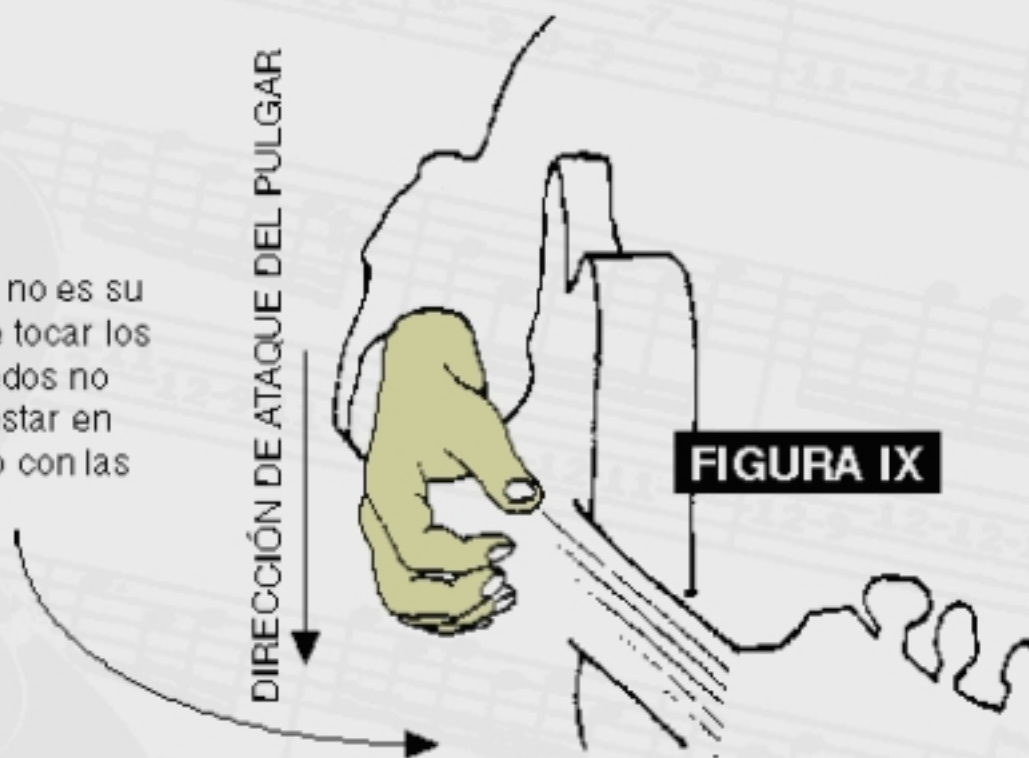


El pulgar toca las cuerdas de arriba a abajo, mientras que el índice, el medio y el anular tocan hacia arriba (ver las figuras IX y X).

Cuando no es su turno de tocar los otros dedos no deben estar en contacto con las cuerdas

DIRECCIÓN DE ATAQUE DEL PULGAR

FIGURA IX



DIRECCIÓN DE ATAQUE DE LOS OTROS DEDOS

Cuando no es su turno de tocar el pulgar no debe estar en contacto con las cuerdas

FIGURA X



Observe que, al igual que en el ataque con una púa, la muñeca no debe doblarse. ¡Por otra parte, cuando un dedo no toca no debe estar en contacto ni con las cuerdas ni con el instrumento!

Sobre las partituras/tablatras, la digitación de la mano derecha cuando no se utiliza una púa se indica así:

- el pulgar = p,
- el índice = i,
- el medio = m,
- el anular = a,
- el meñique no se utiliza. Ver las figuras XI y XII.

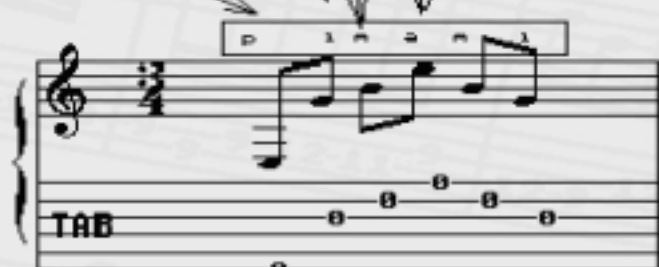


FIGURA XI

Figura XI.

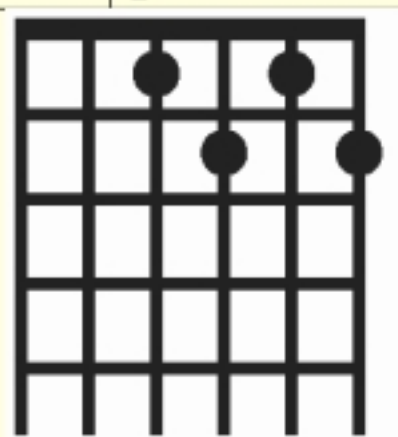
El anular toca esta nota
El medio toca esta nota
El índice toca esta nota
El pulgar toca esta nota

FIGURA XII



FORMULAS DE ARPEGIOS

A M I P	A M I P	A A M P	A M A I P
M I P	M I P	M I P	M A I P
M A M I P	A M A I P	M A I P	A A I M P



EJERCICIOS DE ARPEGGIO (Carlevaro)

P = Pulgar cuerda 6 – 5 – 4
I = Índice Cuerda 3
M = Medio Cuerda 2
A = Anular Cuerda 1

• EJEMPLO EJERCICIO N° 1

OTROS METODOS

ARPEGIOS CARLEVARO

DAS ARPEGGIO BUCH FOR GUITARRENPOTIS JURG HOCHWEBER

Jürg Hochweber

Das Arpeggio-Buch für Gitarrenprofis

The Arpeggio-Book for Professional Guitarists

Etüden und Übungen von wohlgefällig bis vertrackt
Studies and Exercises, pleasant or tricky

Tab



Written May 2000,
revised January 2001
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Switzerland.
www.hochweber.ch

Vorwort

Liebe Gitarren-Profis!

Den Anstoß für dieses Heft gab mir eigentlich die Lektüre eines Buches über Gehirnanatomie. Ich war erstaunt, wie viele Teile der gesamten Hirnmasse allein der Motorik und Sensorik unserer Finger dienen. Besonders die Daumenmotorik beansprucht etwa soviel Hirnzellen wie der ganze Rumpf. Und in der Entwicklungspädagogik weiß man ja seit langem, wie wichtig Bewegung für das gesamte Lernen ist, wodurch der Schluss nahe liegt, dass ein gezieltes Fingertraining nicht nur die Schnelligkeit erhöht, sondern positive Auswirkungen auf unseren ganzen Lernprozess hat.

Da hat es mich schon einmal gereizt, nicht nur wohlgefällige Gitarrenstücke zu schreiben, sondern einmal einen besonderen technischen Aspekt des Gitarrenspiels von Grund auf auszuloten. Ich glaube, hier liegt viel Brachland. Arpeggien gehören zu den typischen Gitarrenspezialitäten, und als langjähriger Autor von Gitarrenmusik weiß ich, dass sich damit sehr gute Effekte erzielen lassen, die mit keinem andern Instrument möglich sind. Während eine streng polyphone Musik auf der Gitarre problematisch ist, lässt sich mit einem freien halbpolyphonen Stil, wo die Melodien aus gebrochenen Akkorden hervorgehen und oft nicht genau definiert ist, was überhaupt zur Melodie gehört, ein besonders hoher Wirkungsgrad erreichen. Das heißt, es lässt sich mit relativ wenig technischem Aufwand ein Maximum an „Ertrag“ erzielen.

Wie kommt das zustande? Es ist die versteckte Mehrstimmigkeit, die durch das Weiterklingen arpeggierter Töne entsteht. Während die linke Hand Akkorde greift, und die rechte Hand regelmäßige, oft rhythmisch intensive Muster zupft, lässt sich manchmal jedem Finger eine eigenständige Stimme zuordnen. Dadurch entsteht ein vielstimmiger Eindruck, obwohl vielleicht nur immer ein Ton aufs Mal gezupft wird. Das ist auch das Geheimnis vieler „Fingerstyle-Gitarristen“, mit raffinierten versteckten Stimmen eine erstaunliche Klangdichte hervorzuzaubern. Dies voll auszureizen ist für nicht gitarrenspielende Komponisten leider fast unmöglich.

Dieses Heft ist für Profis gedacht, die ihre rechte Hand und vor allem die Unabhängigkeit der Finger trainieren wollen, doch ist natürlich vieles davon auch Nichtprofis zugänglich. Die spezielle Wirkung kommt allerdings erst ab einem ziemlich schnellen Tempo zustande.

Das Notenbild täuscht zum Teil: einige sehr „schwarze“ Etüden wie Nr. 54 sind leicht zu spielen, sobald du das Muster einmal gefunden hast, andere hingegen sind verflucht schwierig, obwohl sie leicht aussehen. Nehmen wir z. B. Nr. 74: Solange du langsam Note für Note spielst, mag es ja einfach sein. Wenn du aber, was unbedingt dein Ziel sein soll, den Ablauf automatisieren willst, wird es schwierig, da mehrere Perioden überlagert sind und erst nach zwei vollen Takten wieder ein neues Muster beginnt. Bei Etüden wie 77 und 78 stimmen die Perioden für Fingerabläufe und rhythmische Figur nicht überein, was im Tempo zunächst verwirrt.

Wo nicht speziell angegeben, soll alles *tirando* gespielt werden. Ferner sollen die Akkordtöne in der Regel weiterklingen, bei den Akkordwechseln soll jedoch nach Möglichkeit gedämpft werden. Dämpfungstechnik? Auch das wäre Material für ein ganzes Heft! Für die linke Hand gibt's hier absichtlich wenig Arbeit, um möglichst viel Aufmerksamkeit der Rechten zur Verfügung zu stellen.

Auch wenn die Technik im Vordergrund steht, habe ich doch gut aufgepasst, dass auch überall ein paar Bonbons versteckt sind, sei es in Form von lustigen rhythmischen Effekten oder besonders skurrilen Fingerkombinationen. Es darf ja auch ein bisschen Spaß machen!

Einige Fingerkombinationen wirst du nicht finden in der klassischen Literatur. In den Etüden 67 - 73 habe ich auch den kleinen Finger eingesetzt, und ihn mit *c* bezeichnet, von „chico“ = klein. Auch wenn er im traditionellen Spiel nicht eingesetzt wird, empfehle ich unbedingt, ihn ebenfalls zu trainieren, fördert das doch generell die Unabhängigkeit, und es ist eigentlich nicht einzusehen, warum man soviel Ressourcen nicht nutzen soll. Übrigens wirst du überrascht sein, wie bald der kleine Finger so gut wie die andern gehorchen wird.

Etwas ist schön daran an diesem Training: Es ist wie Schwimmen oder Radfahren, wenn's einmal geklickt hat, wenn die Synapsen im Hirn neu verschaltet sind, bleibt's auch dabei. Im Gegensatz etwa zu Streckübungen oder Lagenwechsel geht es hier mehr um ein Softwaretraining, wo gilt: Was gelernt ist, ist gelernt!

Und jetzt kann's losgehen mit, *m i m i*, *m a m a*, *p a p a*, *p i p i*, *a m i* und wie sie alle heißen.

Jürg Hochweber, im Mai 2000

1

1a

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2

a m i m a m i m a m i m

> >

p p p p p p p p

3

m i a m i m i a m i m i a m i m i a m i

6

p p p p

4

i i m i m a m i m i i i m i m a m i m i

p p p p

I

I

Fine

III

II

7

a m i m a m i m a m i m a m i m a

p p p p p p p p p p p p p p

V VII

8

a m i m a m i m a m i m a m i m a

p p p p p p p p p p p p p p

V VII

9

a m i m a m i m a m i m a

p p p p p p p p p p p p p p

10

i m i

i m i

i m i

i m

0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 1 0 1 1 0 1 0 1

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

p p p p p p p p p

1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

2 0 2 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

2 1 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 1 0 1 0 1 0 1 0 1

1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0 1 1 1 1 1 1 1 1

1 3 3 2 3 3 1 3 3 1 3 3 1 3 3 1 3 3 3 3

1 1

2 3 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 3

1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1 0 1

3 0 2 3 0 2 0 3 0 2 0 3 0 2 0 3 0 2 1

1. 1

0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

2. 1

0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

Fine

[illegible]

12

The musical score consists of four staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains four measures of music, each with a chord (i, m, a, m, i) and a bass line (0, 2, 0, 2). The second staff contains four measures of music, each with a chord (i, m, a, m, i) and a bass line (0, 2, 0, 2). The third staff contains four measures of music, each with a chord (i, m, a, m, i) and a bass line (0, 2, 0, 2). The fourth staff contains four measures of music, each with a chord (i, m, a, m, i) and a bass line (0, 2, 0, 2). The score is written in a style that is common for guitar tablature, with fret numbers and fingerings indicated below the notes.

13

Exercise 13 consists of ten staves of music. The notation includes various fingerings (e.g., 2, 3, 1, 0, 2, 3, 4) and dynamics (e.g., p, f). The music is written in a single system, with each staff containing a series of notes and rests. The first staff begins with a treble clef and a key signature of one flat. The notation is complex, with many beamed notes and slurs. The dynamics range from piano (p) to forte (f). The exercise concludes with a double bar line.

14

Exercise 14 consists of a single staff of music. The notation includes various fingerings (e.g., 0, 2, 3, 2, 0, 2, 3, 2) and dynamics (e.g., p, f). The music is written in a single system, with each staff containing a series of notes and rests. The first staff begins with a treble clef and a key signature of one flat. The notation is complex, with many beamed notes and slurs. The dynamics range from piano (p) to forte (f). The exercise concludes with a double bar line.

15

Handwritten musical score for guitar, numbered 15. The score consists of 10 systems of three staves each. The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-3). The first system includes the lyrics "a m i m a m i m a m i m a m i m" above the first staff. The score concludes with a double bar line and the word "Fine".

Handwritten musical score for guitar, numbered 15. The score consists of 10 systems of three staves each. The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-3). The first system includes the lyrics "a m i m a m i m a m i m a m i m" above the first staff. The score concludes with a double bar line and the word "Fine".

D.C. al Fine

15a

a m i i m

p p p p

VI

Fine

V

IV

D.C. al Fine

16

p

17

p

p

p

p

D.C. al Fine

Capo = III

18

Tablature for exercise 18, measures 1-8. The exercise is in 4/4 time with a key signature of one flat (Bb). It features a complex rhythmic pattern with many triplets and accents. The fretting hand uses various techniques including barre, bends, and slides. The picking hand uses a variety of strokes including downstrokes, upstrokes, and triplets. The exercise ends with a double bar line.

19

Tablature for exercise 19, measures 1-4. The exercise is in 4/4 time with a key signature of one flat (Bb). It features a complex rhythmic pattern with many triplets and accents. The fretting hand uses various techniques including barre, bends, and slides. The picking hand uses a variety of strokes including downstrokes, upstrokes, and triplets. The exercise ends with a double bar line.

20

i m i i m i a m i i m i i m i a i i m i i m i a m i

p p p p p p p

i

p p

III

Detailed description: This musical exercise consists of five staves. The first staff contains a sequence of chords with fingerings (2, 3, 2, 0) and dynamic markings (p). The second staff continues with similar chords and includes a 'p' marking. The third staff is divided into two parts by a double bar line with a 'III' marking above it. The fourth and fifth staves continue the sequence of chords and fingerings, ending with a final chord and a 'p' marking.

21

i m i m i m i i m i i m i i m i i m i i m i

p p p p p p p

1.

2.

Detailed description: This musical exercise consists of five staves. The first staff contains a sequence of chords with fingerings (1, 0, 1, 0) and dynamic markings (p). The second staff continues with similar chords and includes a 'p' marking. The third staff is divided into two parts by a double bar line with a '1.' marking above it. The fourth and fifth staves continue the sequence of chords and fingerings, ending with a final chord and a 'p' marking.

The first system of musical notation for 'The Rose Tree' consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with notes and rests, with lyrics 'm i m i m i m i m i m i m i m i' written above. The second staff is a bass clef with a key signature of one flat, containing a bass line with notes and rests, with lyrics '0 0 0 0 2 0 0 3 0 0 2' written below. The third staff is a bass clef with a key signature of one flat, containing a bass line with notes and rests, with lyrics '0. 0. 0. 0.' written below. The system is divided into two measures by a bar line.

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melody with notes marked 'm', 'i', 'm', 'i', 'm', 'i', 'm', 'i', and a final note marked 'i' with a fermata. The bass staff contains a simple accompaniment with notes marked '0', '0', '0', '0', '0', '0', '0', '0', and '0'. The system is divided into two measures by a bar line.

[illegible][illegible]

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27

a m i m a m i m a m i

28

Exercise 28 consists of six systems of guitar notation. The first system includes fingerings (i, a, m) and dynamics (p). The second system continues the pattern. The third system includes a repeat sign (II). The fourth system includes a repeat sign (II). The fifth system includes a repeat sign (II). The sixth system includes a repeat sign (II). The notation includes various fret numbers (0, 1, 2, 3, 4, 5, 6, 7) and fingerings (i, a, m, p).

29

Exercise 29 consists of two systems of guitar notation. The first system includes fingerings (a, i, m) and dynamics (p). The second system continues the pattern. The notation includes various fret numbers (0, 1, 2, 3, 4, 5, 6, 7) and fingerings (a, i, m, p).

[illegible]

31

Exercise 31 is a musical exercise consisting of a sequence of chords and fingerings. The notation is written on a single staff with a treble clef. The exercise is divided into four measures by vertical bar lines. The first measure contains a whole note chord with notes C4, E4, G4, and A4, with fingerings 0, 1, 2, and 3 respectively. The second measure contains a whole note chord with notes C4, E4, G4, and A4, with fingerings 0, 1, 2, and 3 respectively. The third measure contains a whole note chord with notes C4, E4, G4, and A4, with fingerings 0, 1, 2, and 3 respectively. The fourth measure contains a whole note chord with notes C4, E4, G4, and A4, with fingerings 0, 1, 2, and 3 respectively. The exercise concludes with a double bar line.

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540

541

33

Exercise 33 is a 12-measure piece. The first five measures are in the treble clef, and the last seven measures are in the bass clef. The notation shows a sequence of chords with fingerings (m, i, p) and a final measure with a single note (1) in the bass clef.

[illegible]

The musical score is written for a six-string guitar. It consists of 12 measures, grouped into three sets of four. The notation uses a standard six-line staff. Fret numbers are indicated by numbers 0, 1, 2, and 3 above or below the staff lines. Fingerings are indicated by numbers 1, 2, and 3 above or below the staff lines. The score shows a sequence of chords and fingerings for each string across the 12 measures.

36

Exercise 36 consists of four staves of music. The first staff contains eight measures, each with a pair of beamed eighth notes (i and a) on the first string, followed by a pair of beamed eighth notes (i and a) on the second string. The third and fourth staves continue this pattern with various fingerings and dynamics. The fourth staff ends with a double bar line.

37

Exercise 37 consists of four staves of music. The first staff contains eight measures, each with a pair of beamed eighth notes (m and i) on the first string, followed by a pair of beamed eighth notes (m and i) on the second string. The second and third staves continue this pattern with various fingerings and dynamics. The fourth staff ends with a double bar line.

38

a m i a m i a m i a m i a m i a m i a m i a m i a m i
 p p p p p p p p p
 p p p p
 p

39

m a m a m a m a m a m a m a m a
 p p p p p p p p
 p p p p

40

a m a m a m a m a m a m simile

p p p p p p p

p

41

m i m i m i m i m i m i m i

p p p p p p p p

p p

42

m i m i m i m i m i

p p p p p

43

a m i m a m i m a m i m

p p p p

44

a m i m a m i m a m i m a m i m a m i m

p p p p p p p p

45

a m i a m i a m i a m i a m i a m i

p p p p p p p p

46

47

a m a m a m a m a
 0 1 0 1 0 1 0 1 1 1 1 1 3 3 3 3 1 1 1 1
 1 1 1 1 0 1 0 0 0 0 0 0 1 1 1 1 3 3 3 3
 0 0 0 0 0 0 0 0 0 0 0 0 2 0 0 0 2 2 2 2
 3 2 0 3 2 0 3 2 0 2 0 2 2 3 0 2 3 0 3 0
 p p p p p p p p
 III

48

a m i a m i a m i a m i
 0 1 0 1 0 1 0 1 1 1 1 1 1 1 1 1 1 1 1 1
 1 0 0 1 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0
 3 2 0 3 2 0 3 2 0 0 2 0 0 2 0 2 0 2 0 2
 p p p p p p p p
 a m i a m i a m i a m i
 3 1 3 1 3 1 3 1 1 3 1 3 1 3 1 3 1 3 1 3
 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2
 2 3 0 2 3 0 2 3 0 3 0 3 0 3 0 3 0 3 0 3
 p p p p p p p p
 III

49

a m i a m i a m i a m i a m i a m i a m i a m i
 0 1 0 1 0 1 0 1 1 1 1 1 1 1 1 1 1 1 1 1
 1 0 0 1 0 0 1 0 0 0 0 0 0 0 0 0 0 0 0 0
 3 2 0 3 2 0 3 2 0 0 2 0 0 2 0 2 0 2 0 2
 p p p p p p p p
 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 0 0 0 0
 1 1 1 1 1 1 1 1 3 3 3 3 3 3 3 3 0 0 0 0
 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 1 1 1 1
 2 3 0 2 3 0 2 3 0 3 0 3 0 3 0 3 2 0 2 0
 2 3 0 2 3 0 2 3 0 3 0 3 0 3 0 3 2 0 2 0
 p p p p p p p p
 III

50

m i m i m i m i m i m i ||

IV

IV

m i m

51

i a m i a m a m

52

a m i a m i a m i a m i a m i a m i

[illegible]

The 'Fifths' exercise is presented in two systems of musical notation. Each system consists of two staves. The first system shows a sequence of chords and intervals: a C major triad (C-E-G) on the first staff, followed by a C major triad (C-E-G) on the second staff, then a C major triad (C-E-G) on the first staff, and finally a C major triad (C-E-G) on the second staff. The second system shows a sequence of chords and intervals: a C major triad (C-E-G) on the first staff, followed by a C major triad (C-E-G) on the second staff, then a C major triad (C-E-G) on the first staff, and finally a C major triad (C-E-G) on the second staff.

The 'Finger exercise' section consists of two measures of music. The first measure contains four chords: C major (C4, E4, G4), F major (F4, A4, C5), G major (G4, B4, D5), and C major (C4, E4, G4). The second measure contains four chords: F major (F4, A4, C5), C major (C4, E4, G4), F major (F4, A4, C5), and C major (C4, E4, G4). Fingerings are indicated by numbers 1-5 above the notes. The right hand plays these chords in a sequence, with the left hand providing a steady bass accompaniment.

54

Exercise 54 consists of six systems of guitar notation. Each system has a treble and bass staff. Fingerings are indicated by numbers 0-5 on the strings. Dynamics include *p* (piano), *a* (accents), *m* (marcato), and *i* (accents). The exercise includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

55

Exercise 55 consists of three systems of guitar notation. Each system has a treble and bass staff. Fingerings are indicated by numbers 0-5 on the strings. Dynamics include *p* (piano), *a* (accents), *m* (marcato), and *i* (accents). The exercise includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

56

The musical score for exercise 56 consists of eight systems, each with a piano (p) line and a vocal line (a). The piano line is written on a grand staff (treble and bass clefs) and features a continuous eighth-note accompaniment. The vocal line is written on a single staff and includes various fingerings (1, 2) and dynamics (p, a). The exercise is divided into four measures per system, with a final double bar line at the end of the eighth system.

System 1: The piano line has a continuous eighth-note accompaniment. The vocal line has a melody starting on a whole note, followed by half notes, and ending on a whole note. Fingerings are indicated as 2 and 0. Dynamics are p and a.

System 2: The piano line continues with the same eighth-note accompaniment. The vocal line has a melody starting on a whole note, followed by half notes, and ending on a whole note. Fingerings are indicated as 2 and 0. Dynamics are p and a.

System 3: The piano line continues with the same eighth-note accompaniment. The vocal line has a melody starting on a whole note, followed by half notes, and ending on a whole note. Fingerings are indicated as 1 and 0. Dynamics are p and a.

System 4: The piano line continues with the same eighth-note accompaniment. The vocal line has a melody starting on a whole note, followed by half notes, and ending on a whole note. Fingerings are indicated as 1 and 0. Dynamics are p and a.

System 5: The piano line continues with the same eighth-note accompaniment. The vocal line has a melody starting on a whole note, followed by half notes, and ending on a whole note. Fingerings are indicated as 2 and 0. Dynamics are p and a.

System 6: The piano line continues with the same eighth-note accompaniment. The vocal line has a melody starting on a whole note, followed by half notes, and ending on a whole note. Fingerings are indicated as 2 and 0. Dynamics are p and a.

System 7: The piano line continues with the same eighth-note accompaniment. The vocal line has a melody starting on a whole note, followed by half notes, and ending on a whole note. Fingerings are indicated as 0 and 2. Dynamics are p and a.

System 8: The piano line continues with the same eighth-note accompaniment. The vocal line has a melody starting on a whole note, followed by half notes, and ending on a whole note. Fingerings are indicated as 2 and 0. Dynamics are p and a.

57

ami ami ami ami ami ami ami

58

Handwritten musical notation for the first system of exercise 58. It consists of a single staff with a treble clef. The notation includes a series of eighth notes grouped in pairs, with fingerings 0, 0 and 2, 2. Above the staff, the letters 'a m i' are written above each pair of notes. Below the staff, the letter 'p' is written below each pair of notes. The system is divided into four measures.

Handwritten musical notation for the second system of exercise 58. It consists of a single staff with a treble clef. The notation includes a series of eighth notes grouped in pairs, with fingerings 1, 1 and 2, 2. Above the staff, the letters 'a m i' are written above each pair of notes. Below the staff, the letter 'p' is written below each pair of notes. The system is divided into four measures.

Handwritten musical notation for the third system of exercise 58. It consists of a single staff with a treble clef. The notation includes a series of eighth notes grouped in pairs, with fingerings 0, 0 and 2, 2. The system is divided into four measures.

Handwritten musical notation for the fourth system of exercise 58. It consists of a single staff with a treble clef. The notation includes a series of eighth notes grouped in pairs, with fingerings 3, 3 and 2, 2. The system is divided into four measures.

Handwritten musical notation for the fifth system of exercise 58. It consists of a single staff with a treble clef. The notation includes a series of eighth notes grouped in pairs, with fingerings 0, 0 and 0, 0. The system is divided into four measures.

Handwritten musical notation for the sixth system of exercise 58. It consists of a single staff with a treble clef. The notation includes a series of eighth notes grouped in pairs, with fingerings 0, 0 and 2, 2. The system is divided into four measures.

Handwritten musical notation for the seventh system of exercise 58. It consists of a single staff with a treble clef. The notation includes a series of eighth notes grouped in pairs, with fingerings 1, 1 and 2, 2. The system is divided into four measures.

Handwritten musical notation for the eighth system of exercise 58. It consists of a single staff with a treble clef. The notation includes a series of eighth notes grouped in pairs, with fingerings 2, 2 and 2, 2. The system is divided into four measures.

58a

Handwritten musical notation for exercise 58a. It consists of a single staff with a treble clef. The notation includes a series of eighth notes grouped in pairs, with fingerings 0, 0 and 2, 2. Above the staff, the letters 'a m i' are written above each pair of notes. Below the staff, the letter 'p' is written below each pair of notes. The system is divided into four measures.

$$m_i a m_i > m_i a m_i$$

59

59

The musical score for exercise 59 consists of four systems, each with two staves. The first system begins with a piano (p) dynamic marking. The notation includes various fingering numbers (0, 1, 2, 3) and slurs. The second system also includes a piano (p) dynamic marking. The third system continues the patterns. The fourth system concludes with a double bar line and a final measure containing a half note G on the first staff and a half note D on the second staff, both marked with an accent (^).

60

60

m i m i a m i m i a m i m i a m i m i a m i

p p p p p p p p p p p

m i m i a m i m i a m i m i a m i m i a m i m i a m i

p p p p p p p p p p p

m i m i a m i m i a m i m i a m i m i a m i m i a m i

p p p p p p p p p p p

61

62

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158

63

The musical score is composed of seven systems, each containing three staves. The notation is as follows:

- System 1:** Includes articulation marks 'a' and 'i' above the staff. Fret numbers 0, 1, 2, 3 are used. Fingerings 1, 2, 3 are indicated. The first staff has a series of notes with 'a' and 'i' above them. The second and third staves have notes with fret numbers and fingerings.
- System 2:** Continues the melodic and harmonic development with various fret numbers and fingerings.
- System 3:** Features more complex fingering patterns, including triplets and slurs.
- System 4:** Includes a variety of fret numbers and fingerings, with some notes marked with accents.
- System 5:** Continues the piece with a mix of fret numbers and fingerings.
- System 6:** Features a series of notes with slurs and fingerings.
- System 7:** The final system, concluding the piece with a double bar line. It includes various fret numbers and fingerings.

64

a m i m a m i m a m i m a m i m a m i m

p p p p p

65

a m i i m a m i a m i i m a m i a m i i m a m i a m i i m a m i

a m i

IV

V Fine

II

D.C. al Fine

[illegible]

67

67

68

69

70

71

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71

[illegible]

69

Exercise 69 is a musical exercise consisting of a sequence of chords and fingerings. The notation is as follows:

- Staff 1: A series of chords and fingerings. The first six measures show a sequence of chords: $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, and $\begin{matrix} c & i & a \\ m & & m \end{matrix}$. The seventh measure shows a single c with a m below it.
- Staff 2: A series of chords and fingerings. The first six measures show a sequence of chords: $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, and $\begin{matrix} c & i & a \\ m & & m \end{matrix}$. The seventh measure shows a single c with a m below it.
- Staff 3: A series of chords and fingerings. The first six measures show a sequence of chords: $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, and $\begin{matrix} c & i & a \\ m & & m \end{matrix}$. The seventh measure shows a single c with a m below it.
- Staff 4: A series of chords and fingerings. The first six measures show a sequence of chords: $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, and $\begin{matrix} c & i & a \\ m & & m \end{matrix}$. The seventh measure shows a single c with a m below it.
- Staff 5: A series of chords and fingerings. The first six measures show a sequence of chords: $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, $\begin{matrix} c & i & a \\ m & & m \end{matrix}$, and $\begin{matrix} c & i & a \\ m & & m \end{matrix}$. The seventh measure shows a single c with a m below it.

[illegible]

71

Handwritten musical notation for guitar, measure 71. The staff shows a sequence of chords and fingerings. The top staff has notes C, i, m, a, i, m, C, i, m, a, i, m, C, i, m, a. The bottom staff has fingerings 0, 2, 2, 2, 2, 2, 2, 2, 0, 0, 0, 0, 3, 2, 3, 2, 3, 2, 3, 2. The measure is divided into two parts by a bar line.

72

c a c a c a c a c a c a

0 0 0 0 0 0 0 0 3 0 3 0 3 0 3 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 0 0 0 0 2 2 2 2

0 0 0 0 0 0 0 0 3 2 3 2 3 2 3 2

p p p p p p p p p p p p p p p p

73

c a c m c i c a c m c i c a c m c i c a c m c i c a c m c i c a m i

Fine

1. 2. V

Detailed description: This block contains the musical score for exercise 73. It consists of three systems of guitar notation. The first system has six measures with fingerings (3, 0, 3, 3, 3, 0) and accents (>) over the notes. The second system has six measures with fingerings (0, 1, 0, 0, 0, 2) and (5, 4, 5, 5, 5, 4). The third system has six measures with fingerings (0, 0, 0, 0, 0, 2) and (0, 1, 0, 0, 0, 2). The score ends with a 'Fine' marking and a repeat sign. Below the main score, there are two alternative endings: '1.' and '2. V'. The '1.' ending has four measures with fingerings (2, 2, 2, 2, 2, 2) and (7, 7, 7, 7, 7, 7). The '2. V' ending has four measures with fingerings (5, 5, 5, 5, 5, 5) and (5, 7, 5, 5, 5, 7).

D.C. al Fine

74

m i m i m i m i m i m i m i m i m i m i m i m i m i m i

Detailed description: This block contains the musical score for exercise 74. It consists of three systems of guitar notation. The first system has eight measures with fingerings (3, 0, 3, 2, 2, 3, 3, 0) and (2, 0, 2, 3, 3, 2, 2, 0). The second system has eight measures with fingerings (0, 1, 0, 0, 0, 1, 0, 0) and (0, 0, 0, 3, 3, 0, 0, 0). The third system has eight measures with fingerings (3, 2, 2, 2, 2, 2, 2, 2) and (0, 0, 0, 0, 0, 0, 0, 0). The score includes articulations like 'p' (piano) and 'm' (marcato) and ends with a double bar line.

75

a i m a i m a i m a i m a i m a i m a i m a i m a i m

p

p

VII

p

p

p

p

VII

p

VII

p

76

Handwritten musical notation for guitar, featuring a sequence of chords and fingerings across 10 staves. The notation includes various fret numbers (0-5) and fingerings (1-4) for both hands. The first staff includes the text "a m i a m i a m i a m i" above the notes. The notation is organized into measures, with some measures containing multiple chords or complex fingerings. The final measure of the 10th staff is marked with a double bar line and a repeat sign.

77

a m i a m i a m i a m i a m i a m i a m i a m i a m i a m i a m i

p p p p p p p p p p p

a m i a m i a m i

p p p

78

a i m a i m a i m a i m a i m a i m a i m a i m a i m

p p p p p p p

a i m a i m a i m a i m a i m a i m a i m a i m a i m

p p p p p p p

Verhext (bewitched)

Jürg Hochweber

Capo = III (recommended)

♩ = 82

Play 17 Times

Play 16 Times

Guitar 1

Guitar 2

The main body of the score consists of two staves, Guitar 1 and Guitar 2, each with two systems of tablature. The first system for each guitar is marked 'Play 17 Times' and 'Play 16 Times' respectively. The notation includes various fret numbers (0, 2, 4) and fingerings (a, i, m). Dynamics such as 'p' (piano) and accents are indicated throughout. The second system continues the melodic and harmonic development with similar notation and dynamics.

Coda

18th

17th

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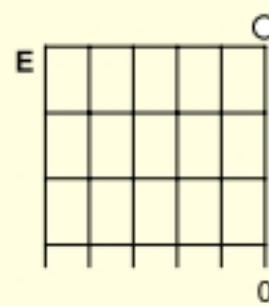
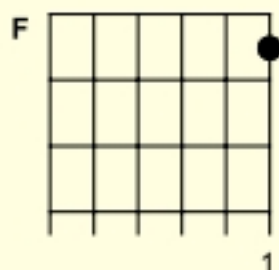
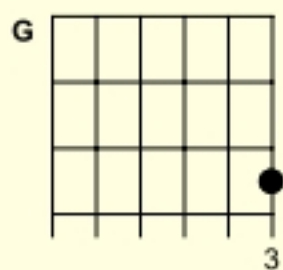
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Drawings: Jean Antoine Posocco

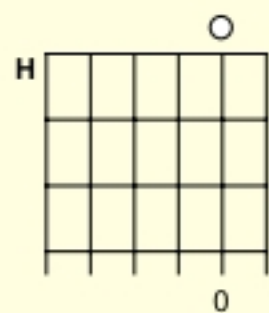
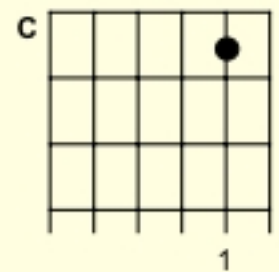
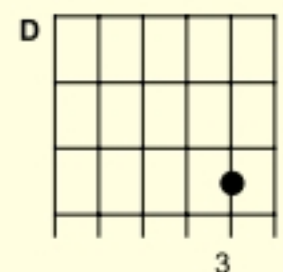
The notes G, F and E on first string

1



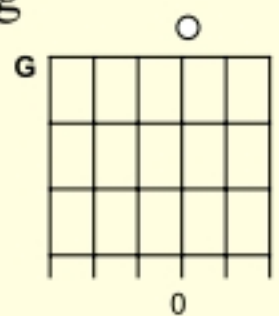
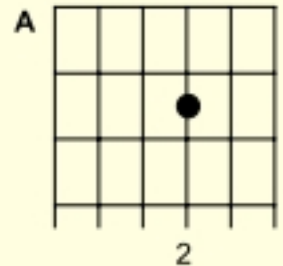
The notes D, C and H on second string

2



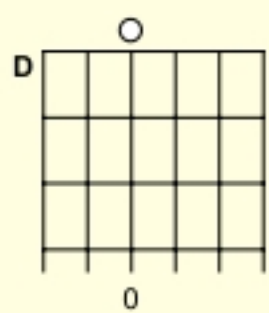
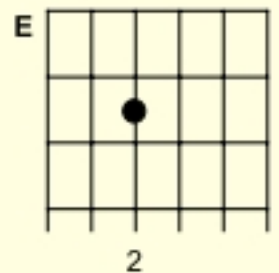
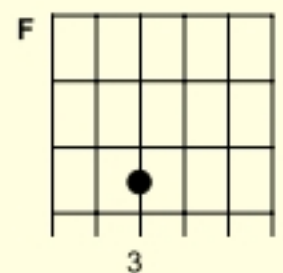
The notes A and G on third string

3



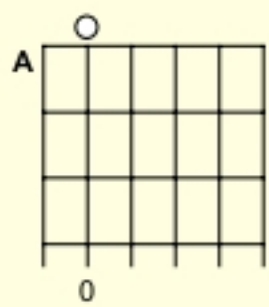
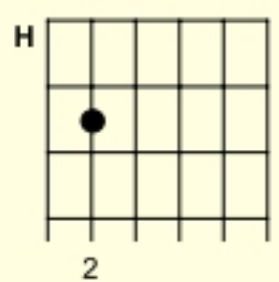
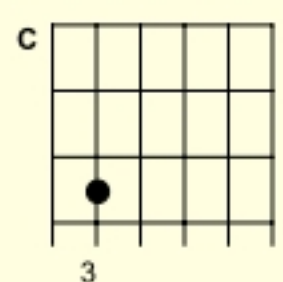
The notes F, E and D on fourth string

4



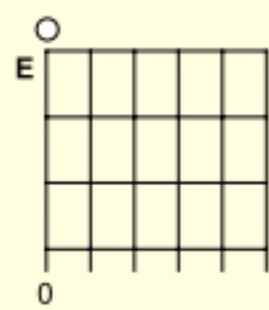
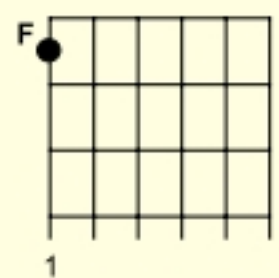
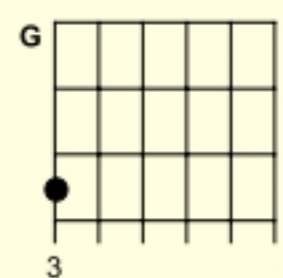
The notes C, H and A on fifth string

5



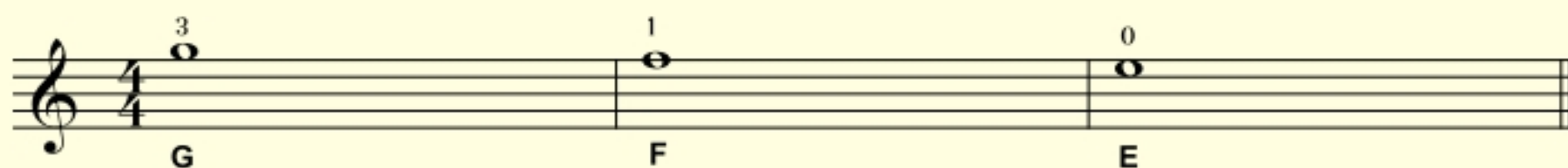
The notes G, F and E on sixth string

6



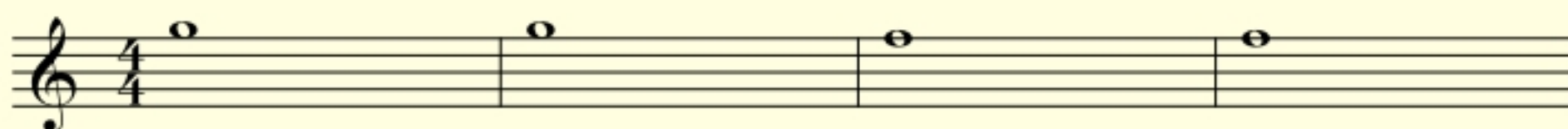
The notes G, F and E

Scale no. 1



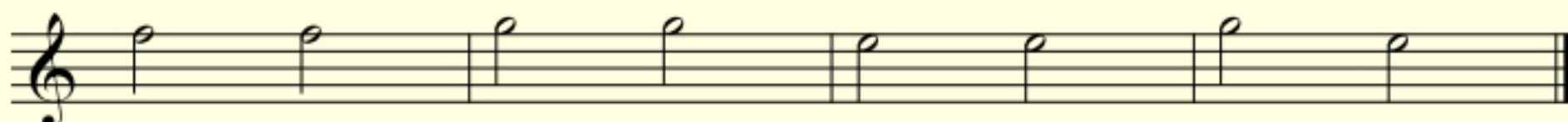
Study no. 1

Whole note

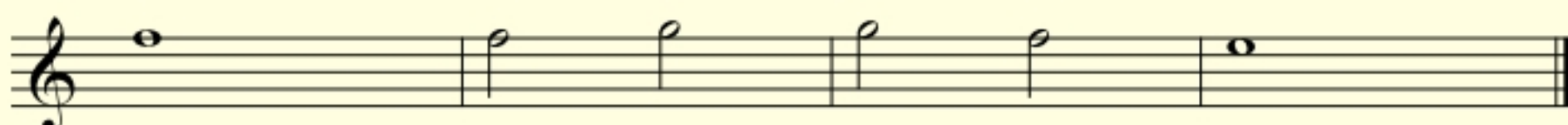
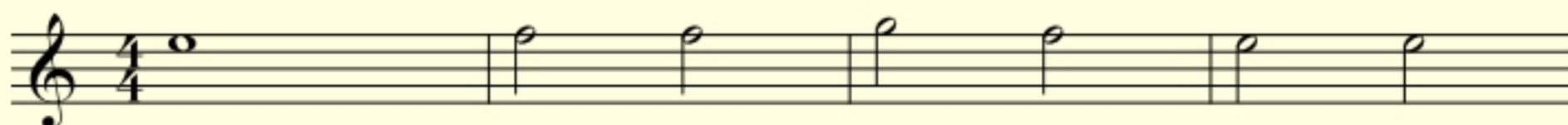


Study no. 2

Half note



Study no. 3



Study no. 4

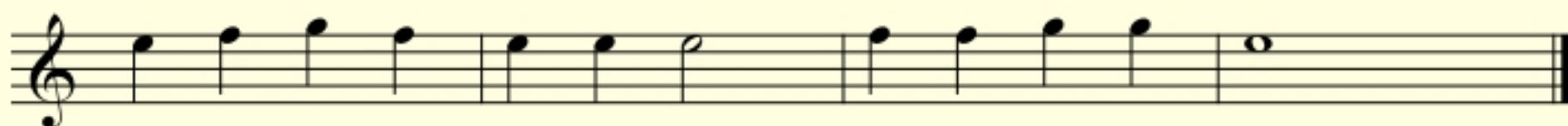
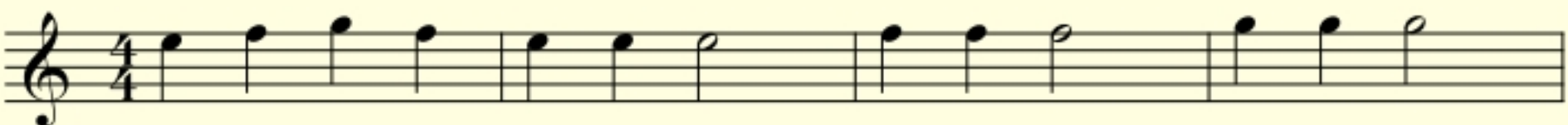
Quarter note



Study no. 5



Study no. 6



Study no. 7

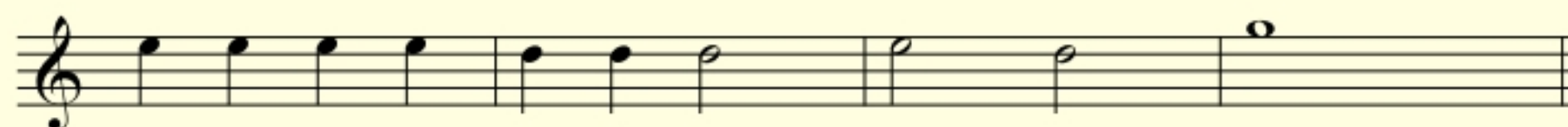
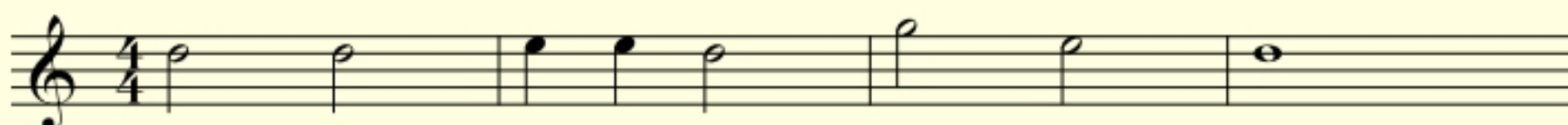


The note D

Scale no. 2

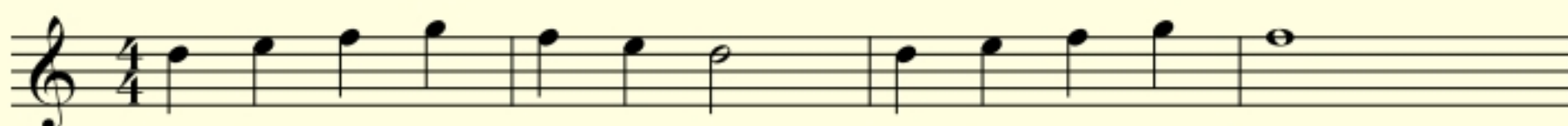


Study no. 8



Study no. 9

Repeat

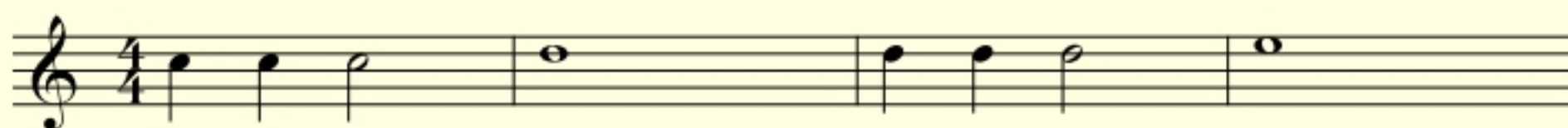


The note C

Scale no. 3



Study no. 10



The note H

Scale no. 4



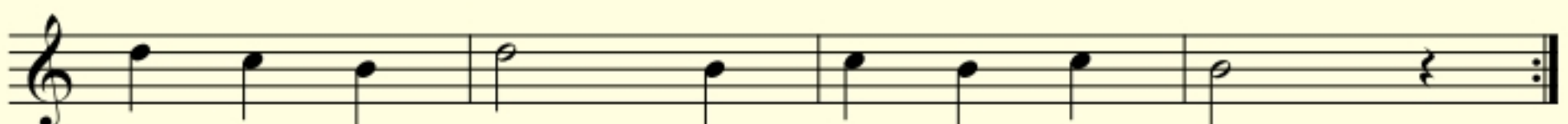
Study no. 11

Quarter rest



Study no. 12

The time signature 3/4



Looking at the clouds

Andantino

Student



Teacher



The first system of music for 'Looking at the clouds' in Andantino. The Student part is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, 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G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, 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G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D

At my grandparents

Half rest

Moderato

The musical score is written for a piano and voice. It consists of four systems, each with a vocal staff (treble clef) and a piano accompaniment staff (treble clef). The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line consists of quarter notes and half notes, with half rests indicated by a horizontal line with a dot in the center of the staff. The score ends with a double bar line.

Chocolate ice-cream

Allegro



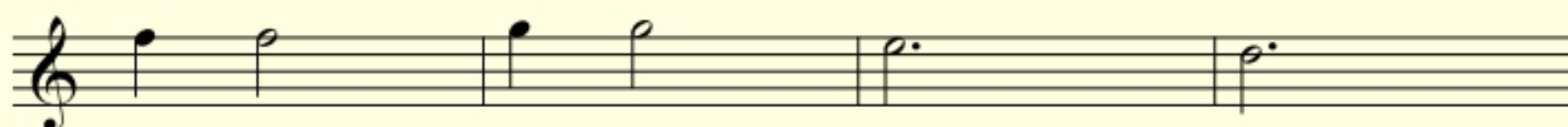
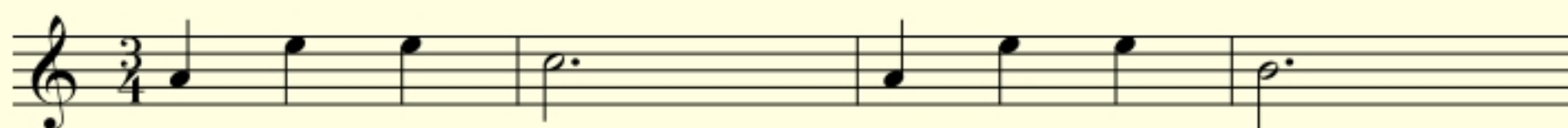
The note A

Scale no. 5



Study no. 13

Half note with a dot



The note G

Scale no. 6



Study no. 14



Dreamland

Two notes at the same time

Andante



Study no. 15

Two voices



Study no. 16





On skies

Andantino

Eythor Thorlaksson

Musical score for "On skies" by Eythor Thorlaksson, marked Andantino. The score is written for a single melodic line on a treble clef staff in 3/4 time. It consists of four staves of music.

The first staff contains four measures. The first measure has a piano (*p*) dynamic marking. Fingerings are indicated by numbers 0, *i*, and *m* above the notes. The second measure also has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

The second staff contains four measures. The first measure has a triplet of eighth notes with fingerings 3, 0, and 1. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

The third staff contains four measures. The first measure has a piano (*p*) dynamic marking. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

The fourth staff contains four measures. The first measure has a triplet of eighth notes with fingerings 3, 0, and 1. The second measure has a piano (*p*) dynamic marking. The third measure has a piano (*p*) dynamic marking. The fourth measure has a piano (*p*) dynamic marking.

All in a play

Moderato

Traditional



Study no. 17

Eighth note



Study no. 18



Study no. 19



Changes

Andante

The musical score for "Changes" is written in 4/4 time and marked Andante. It consists of four systems of music, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and bass lines. The key signature has one sharp (F#).

System 1: The treble staff begins with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. The bass staff features a series of chords and bass notes, including a triplet of eighth notes (G2, F#2, E2) and a half note D2.

System 2: The treble staff continues with eighth notes A4-B4, a quarter note C5, and a half note B4. The bass staff features a series of chords and bass notes, including a half note D2 and a quarter note E2.

System 3: The treble staff continues with eighth notes A4-B4, a quarter note C5, and a half note B4. The bass staff features a series of chords and bass notes, including a half note D2 and a quarter note E2.

System 4: The treble staff concludes with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. The bass staff features a series of chords and bass notes, including a half note D2 and a quarter note E2.

A journey to the wilderness

Eythor Thorlaksson

Andante

The musical score is written for piano and violin in 4/4 time, marked Andante. It consists of four systems of staves. The piano part is in the left hand, and the violin part is in the right hand. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1: The piano part begins with a half note G2, followed by a half note F2, and then a half note E2. The violin part begins with a half note G4, followed by a half note F4, and then a half note E4. The tempo marking "Andante" is placed above the first measure of the piano staff.

System 2: The piano part continues with a half note D2, followed by a half note C2, and then a half note B1. The violin part continues with a half note D4, followed by a half note C4, and then a half note B3. The tempo marking "Andante" is placed above the first measure of the piano staff.

System 3: The piano part continues with a half note A1, followed by a half note G1, and then a half note F1. The violin part continues with a half note A3, followed by a half note G3, and then a half note F3. The tempo marking "Andante" is placed above the first measure of the piano staff.

System 4: The piano part continues with a half note E1, followed by a half note D1, and then a half note C1. The violin part continues with a half note E3, followed by a half note D3, and then a half note C3. The tempo marking "Andante" is placed above the first measure of the piano staff.

Waltz

Eythor Thorlaksson

Andantino

The musical score is written for piano and bass in 3/4 time. It consists of four systems of two staves each. The tempo is marked 'Andantino'. The key signature is one flat (B-flat). The score begins with a piano introduction. The first system shows the piano part with chords and triplets, and the bass part with a steady eighth-note accompaniment. The second system continues this pattern, with a triplet in the piano part. The third system shows the piano part with chords and the bass part with a steady eighth-note accompaniment. The fourth system concludes the piece with a double bar line. The score is written in a clear, legible style with standard musical notation.

The note F

Scale no. 7



Study no. 20



The note E

Scale no. 8



Study no. 21



The note D

Scale no. 9



Study no. 22

Musical notation for Study no. 22, a 24-measure exercise in 3/4 time. The melody consists of half notes: D4 (marked *i*), E4 (marked *m*), F4 (marked *i*), G4 (marked *m*), A4, B4, C5, and D5. The bass line consists of quarter notes: D3 (marked *p*), C3, B2, A2, G2, F2, E2, and D2. The piece concludes with a double bar line.

"Signir sól"

Traditional

Allegro

The musical score is written in 4/4 time and consists of four systems of two staves each. The piano accompaniment is in the left hand, and the melodic line is in the right hand. The tempo is marked 'Allegro'. The key signature is one flat (B-flat major or D minor). The score includes fingerings (m, i, m) and dynamics (p) for the piano part. The melodic line features various note values including quarter, eighth, and half notes, as well as rests. The piece concludes with a double bar line.

First system: The piano part starts with a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line starts with a quarter note D (fingered m), followed by quarter notes F (fingered i) and B-flat (fingered m). The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat.

Second system: The piano part starts with a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line starts with a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat.

Third system: The piano part starts with a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line starts with a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat.

Fourth system: The piano part starts with a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line starts with a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat. The piano part has a half note B-flat in the first measure, followed by quarter notes D, F, and B-flat. The melodic line has a quarter note D, followed by quarter notes F and B-flat.

Fishing

Adagio

Eythor Thorlaksson

4/4

m i m i m i

p

p

p

1

3

3

3

3

1

3

1

0

2

3

1



The note C

Scale no. 10



Study no. 23

Eighth rest



Study no. 24



The note H

Scale no. 11



Study no. 25





Trip to the forrest

H on third string (band 4)

Eythor Thorlaksson

Adagio

The note A

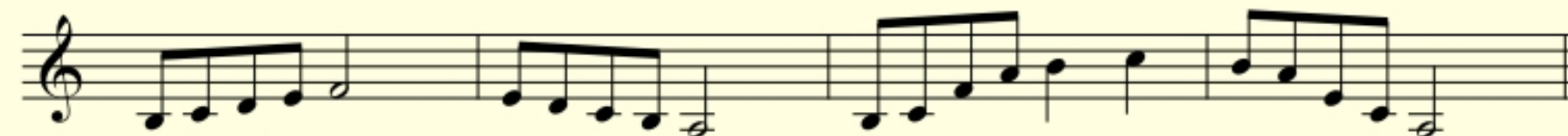
Scale no.12



Study no. 26



Study no. 27



Lullaby

Eythor Thorlaksson

Andante



Riding horse

Dynamics

Allegro

The musical score is written in 4/4 time and consists of seven staves. The melody is in the treble clef, and the bass line is in the bass clef. The tempo is marked 'Allegro'. The dynamics are marked as follows: *mf* (mezzo-forte) at the beginning, *p* (piano) and *f* (forte) in the fourth staff, and *mf* again in the sixth staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs, ties, and a crescendo/decrescendo hairpin. The piece concludes with a double bar line.

The note G

Scale no. 13



A B C D

J. P. Rameau





Verse for a walk

Eythor Thorlaksson

Andantino



The note F

Scale no. 14



Study no. 28



The note E

Scale no. 15



Study no. 29



As we play

Moderato



Accidentals



Sharp



Natural

Scale no. 16

Chromatic scale

0 1 2 3 4 0 Aís Cís Dís Fis

Gís Aís Cís Dís Fis Gís

Gís Aís Bís Cís Dís Eís Fís Gís Aís Bís Cís

Gís Aís Bís Cís Dís Eís Fís Gís Aís Bís Cís

Study no. 30

Tie



Study no. 31



Fairy dance

Andante

The first system of musical notation for 'Fairy dance' consists of two staves. The top staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is in bass clef, 4/4 time, with a key signature of one sharp (F#). It contains four measures of music, including fingerings (3, 0, 2, 0, 1, 3, 1, 1, 3) and a dynamic marking of *mp*. A crescendo hairpin is placed over the first two measures of the bottom staff.

The second system of musical notation for 'Fairy dance' consists of two staves. The top staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is in bass clef, 4/4 time, with a key signature of one sharp (F#). It contains four measures of music, including fingerings (3, 4, 1, 1, 1, 0, 0, 2, 4) and a dynamic marking of *mp*. A crescendo hairpin is placed over the first two measures of the bottom staff.

The third system of musical notation for 'Fairy dance' consists of two staves. The top staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is in bass clef, 4/4 time, with a key signature of one sharp (F#). It contains four measures of music, including fingerings (IV, V) and dynamic markings of *f*, *mf*, and *mp*. A crescendo hairpin is placed over the first two measures of the bottom staff.

The fourth system of musical notation for 'Fairy dance' consists of two staves. The top staff is in treble clef, 4/4 time, with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is in bass clef, 4/4 time, with a key signature of one sharp (F#). It contains four measures of music, including fingerings (2, 4) and a dynamic marking of *mp*. A crescendo hairpin is placed over the first two measures of the bottom staff.

First system of musical notation. The upper staff contains a melody starting with a half note G4, followed by a quarter note A4, and then a beamed eighth-note triplet (B4, C5, B4). The lower staff contains a bass line with a half note G3, a quarter note A3, a quarter note B3, and a half note C4. Fingering numbers 1, 3, 2, 1, 3, 4 are indicated below the notes. A slur is placed over the first four notes of the lower staff.

Second system of musical notation. The upper staff contains a melody starting with a half note G#4, followed by a quarter note A#4, and then a beamed eighth-note triplet (B#4, C#5, B#4). The lower staff contains a bass line with a half note G#3, a quarter note A#3, a quarter note B#3, and a half note C#4. Dynamics *f*, *mf*, and *mp* are indicated. Roman numerals II and IV are placed above the first two chords. A slur is placed over the last four notes of the lower staff.

Third system of musical notation. The upper staff contains a melody starting with a half note G#4, followed by a quarter note A#4, and then a beamed eighth-note triplet (B#4, C#5, B#4). The lower staff contains a bass line with a half note G#3, a quarter note A#3, a quarter note B#3, and a half note C#4. A slur is placed over the last four notes of the lower staff.

Fourth system of musical notation. The upper staff contains a melody starting with a half note G#4, followed by a quarter note A#4, and then a beamed eighth-note triplet (B#4, C#5, B#4). The lower staff contains a bass line with a half note G#3, a quarter note A#3, a quarter note B#3, and a half note C#4. The instruction *rit...* is written above the lower staff. A slur is placed over the last four notes of the lower staff.

Greensleeves

Traditional

Andante

mf

f

mf

rit... *p*